



ART IN NORTHEAST OHIO | SUMMER 2020

A PUBLICATION OF THE COLLECTIVE ARTS NETWORK | CLEVELAND

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Spaces of Joy
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*Work No. 3398
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GOING TO BE
ALRIGHT***

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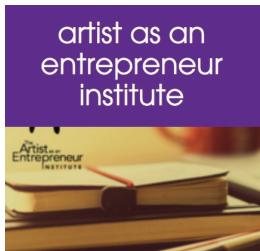
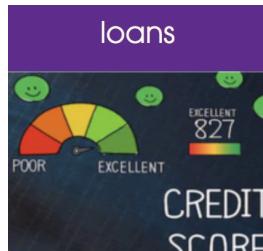
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60



48



56

- 05 | WELCOME TO CAN JOURNAL**
- 06 | CAN MEMBERS REPORT**
- 44 | CREATIVE FUSION**
- 48 | MATTHEW GALLAGHER: POSTPONED**
BY BRITTANY M. HUDAK
- 52 | CHRISTINE MAUERSBERGER:**
UNIVERSAL MOTIONS
BY JOSEPH CLARK
- 56 | SELL AIN'T A FOUR-LETTER WORD**
BY JO STEIGERWALD
- 60 | AMY CASEY: TO BE CONTINUED**
BY DOUGLAS MAX UTTER
- 64 | PRESS "RESUME PLAY"**
REVIEW BY MICHAEL GILL
- 68 | SUMMER EVENTS**
- 70 | MEMBERS OF THE**
COLLECTIVE ARTS NETWORK
- 72 | DONORS**

COVER: Artists of Northeast Ohio joined the effort to slow the spread of COVID 19 by wearing masks, and in some cases making them in quantity. Images courtesy of the artists. Additional artist images on page 64.

THE ART OF SURVIVING PANDEMIC

As soon as Governor Mike DeWine issued stay at home orders, we knew the Summer 2020 issue of *CAN Journal* would be different from any we've published before. That's because previews of exhibits and related events usually fill about half of the pages in this magazine, and inform the rest, as well. As gallery directors and artists shelter in place and practice "social distancing" in the effort to "flatten the curve" of the COVID-19 pandemic, almost all of those events have been cancelled, or at least indefinitely postponed.

The art scene is built on gatherings of people experiencing culture together. Even as the governor talks about a timeline for allowing some non-essential businesses to reopen, we know openings, art walks, and festivals will be among the last events allowed to resume.

So rather than preview an uncertain future, *CAN* had to shift gears. For the first time ever, we asked gallery, studio,

Especially through the pandemic, it has never been more important to stay in touch, to keep people connected. Art-making thrives on the exchange of ideas. *CAN Journal* is a manifestation of that: the 'C' in *CAN* stands for Collective, and the 'N' for Network. Those words influence even the distribution of the magazine, which has always begun with a party for gallery directors and artists to gather and take copies back to their venues for their patrons. In the summer of 2020, for the first time ever, we're not able to do that. The magazine will get to galleries as usual—as well as to hundreds of essential businesses, including grocery stores, Discount Drug Mart locations, and carry-out restaurants—but it will do so in a safe way, without gathering a crowd.

As we go to press, we don't yet know how the rest of the summer will play out. We'll come out of the pandemic changed, but we will come out of it. Now as always, we

5

ART-MAKING THRIVES ON THE EXCHANGE OF IDEAS.

and museum directors to respond to specific questions: How has the pandemic affected them, and what are they doing to get through the crisis?

Additionally, we spoke with individual artists whose exhibits have been postponed. How has it affected their livelihood? How is it reflected in the work itself?

Eight years of publishing have already given us a sense that in addition to building a dialog, *CAN* is documenting the region's art history. These stories, in the voices of dozens of mostly small organizations, make this issue a little more like a time capsule. In years to come, anyone looking for an overview of what the pandemic meant to artists and exhibitors will find a remarkable resource here.

extend profound thanks to our advertisers, especially Cleveland Museum of Art, Cleveland Institute of Art, Akron Art Museum, and moCa, for helping to sustain us. Because of them, and because of the generous support of the Cleveland Foundation, the George Gund Foundation, the Chuck and Char Fowler Foundation, the Ohio Arts Council, Cuyahoga Arts and Culture, and all our member organizations and generous readers, *CAN* will be here to keep galleries connected and audiences informed as together we invent the art scene of the future. We look forward to seeing you there.

*Michael Gill
Editor / Publisher*

Akron Art Museum Brings You AAM at Home

by Akron Art Museum Staff

EVERY DAY, we seek to make creative connections. "Live Creative" is our motto and we aim to extend that into the community. With our staff working from home, we strive for that even more by connecting to people in their own homes. Since the Akron Art Museum decided to close its doors in March, we have explored several ways to bring the museum into people's homes which we are calling AAM at Home. Through this, we will continue to support our community by sharing our resources, offering respite and reflection, sparking creativity and joy, and listening to our visitors.

Play is an important part of the AAM experience, and we've taken those experiences global. This includes the weekly initiative #MuseumGames, puzzles containing crossword clues from institutions around the world. Participants have included the New York Historical Society, the Adler Planetarium and The Getty.

Our patrons can still engage with the collections without walking through our doors. We've also launched virtual tours on our blog and social media, giving people the chance to see shows that will have to be taken off our walls due to the closure. *The Elias Sime: Tightrope* exhibition is a must-see. These are not paintings, but breathtaking compositions assembled from thousands of motherboards, buttons, computer keyboard keys and electrical wires. We're also diving into our collections, offering viewers an in-depth look from our curatorial teams' perspectives.

Coming in May, AAM is partnering with the University of Akron, Kent State

University, Cleveland Institute of Art and Oberlin College for virtual student exhibits entitled *Final Studies: Virtual University Student Shows*. Our social platforms will serve as a venue for grad students and seniors who can't have an audience for their shows.

In the near future, AAM at Home will grow to include a special podcast series called Relief, brought to you by our team and meant to offer art and creativity as an antidote to a stressful life. We also look forward to hearing the community's stories of how the pandemic has impacted their creativity and lives.

We can't forget about our members during this time either. Perks will include downloadable creativity care kits, AAM After Work project sessions via a teleconferencing or social media and virtual escape rooms. We'll also bring back the popular Coffee with the Curator where members can teleconference with Gina, our curator of education, and talk about art.

The museum previously announced canceling programs through April 30, but with the closure extending until further notice, many more programs are being impacted. Late spring and early summer bring many patrons to the Akron Art Museum. The prolonged closure required the cancellation of 81 programs, including 45 school tours. Overall, more than 2,000 children were impacted, along with countless families and other patrons.

This closure cost the museum 22% of our anticipated operating budget. Nearly 63% of the fixed cost of the organization is staffing, which has led to more changes and will impact 100% of the staff. The action affected all departments. Status changes were based on the immediate needs of maintaining the museum's essential operations and maintaining a continued connection to patrons during a prolonged closure. All full-time employees will be impacted: 11% will be furloughed,

32% changed to part-time status with work responsibilities decreasing accordingly, and 36% will be retained at full time with a 5% pay cut and work responsibilities decreased accordingly. All part-time employees will be furloughed.

PROGRAMS AFFECTED BY THE MUSEUM'S CLOSURE INCLUDE:

- Ongoing:** All public, school, and private group tours **canceled**
- Ongoing:** Research requests from The Martha Stecher Reed Library **canceled**
- March 14:** Be Inspired by Art, Yoga and Meditation and Explore: *Elias Sime: Tightrope* tour **canceled**
- March 19:** Art Babes **postponed**
- March 21:** Family Film Fest **canceled**
- March 26:** Your Say, Akron: Community Conversations **postponed**
- March 28:** Art & Ale **postponed**
- March 29:** Artist Talk: Elias Sime **canceled**
- April 2:** Creative Playdate **postponed**
- April 4:** Tots Create and Kids Studio **postponed**
- April 9:** Night at the Museum and After-School Mind Unwind **postponed**
- April 14:** Explore: *The Kids Are Alright* tour **canceled**
- April 15:** Meet Me at the Museum **postponed**
- April 18:** Explore: *The Kids Are Alright* tour **canceled**
- April 18:** AAM After Work **canceled**
- April 30:** Teach Talk **postponed**
- June 13:** Annual Auction **postponed**

Our staff may not be in the museum, but we are still working hard to bring enrichment to the community, just in a different way. Follow us on social media to keep up on our latest efforts. 

AKRON ART MUSEUM

One South High Street
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akronartmuseum.org
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06.19.20
07.17.20
08.21.20
09.18.20
10.16.20
11.20.20
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The Colors of Christine Ries at BAYarts

by Jessica Stockdale



Christine Ries, *A Break in the Clouds*, is part of her exhibit, *Colorscapes*, scheduled to be on view at BAYarts June 12 - July 3, if the COVID-19 timeline permits.

FOR CHRISTINE RIES, color is everything. In *Colorscapes*, on display this June at BAYarts, Ries will be showcasing her long study of the colors that build her world.

Does she have a favorite color? As expected, such a question is impossible to answer. Still, she concedes, "I think I've mastered green." Ries elaborates, "If you look at my palette, you will see that I lay out about a dozen colors to make green leaves. Green allows me to play with the temperature of the painting as the color travels from hot to cold."

Her style has a specific approach and aesthetic, honed in 2007 when she began to explore gouache paints. "It transformed the way I apply paint to canvas, laying clean color next to clean color with little or no blending. These series of marks and colorful masses are what define my work and allow me to push a representational subject matter into abstraction."

Emotional color drives Ries' now intuitive process. She says that a piece titled *A Break in the Clouds* is especially notable for her as it conveys a strong emotion.

"I painted this as I was going through my divorce. The composition seems a bit off-balance as bright sunflowers are straining toward the edges of the canvas. The flowers are bright and alive and strong. The background is handled with more restraint with intentional influences of the Bloomsbury Group and the dreaminess that comes with the idea of creatives living and working together." □

Colorscapes runs from June 12 through July 3.

Where the Creative Step Up

by Nancy Heaton

BAYARTS' initial, optimistic response to COVID-19 was that we would continue to remain open as requested by many of our students. Even if local schools closed, we thought BAYarts would be a sanctuary for community to gather.

But as the news became more grim, and restrictions were rolled out, provisions had to be made: seventy percent of BAYarts' income is from paid programming, rentals, consignment and gallery sales. Deep cuts had to be made to ensure reopening on solid footing.

This is where the creative step up: everyone, including (unpaid) staff members, faculty and volunteers, has continued devising ways to engage our students and keep the community intact, such as distributing Art 2 Go kits and connecting to students through videos and chat groups.

Understandably, some refunds were requested. But many of our supporters donated the money back or agreed to take a credit for future programming. Every day we receive words of encouragement and support from the community. And as this wonderful Northeast Ohio arts region's reputation would indicate, and as we've seen in the CAN community, we are all connecting with other organizations and art leaders—exchanging ideas, resources, and words of encouragement. □



9

TOP: 200 Art 2 Go bags—created by BAYarts to give families supplies for art projects during the COVID-19 stay-at-home order—were picked up almost immediately. BOTTOM: Derek Brennan's *Blossom* won Best Of Show in BAYarts' Juried Exhibition 2020.

BAYARTS

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Gray Haus Studios: Tamping Down the Noise

by Robin Suttell

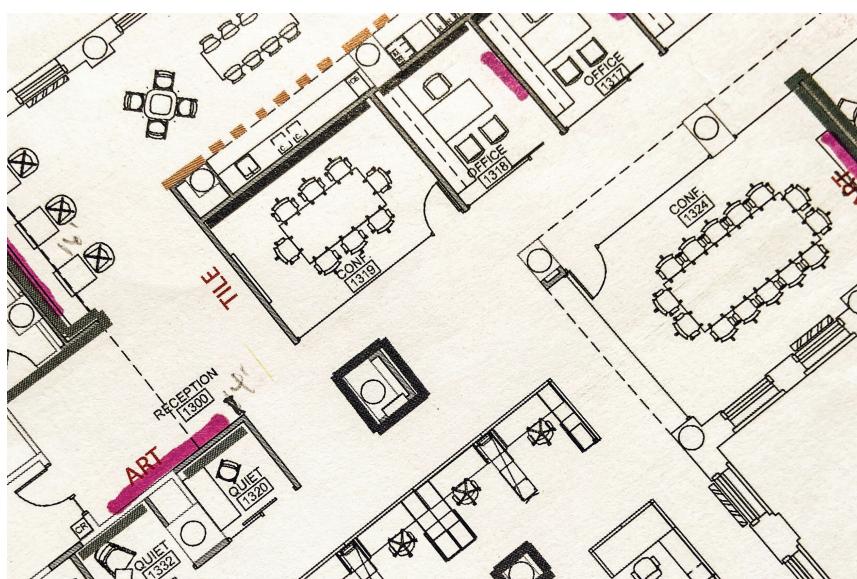
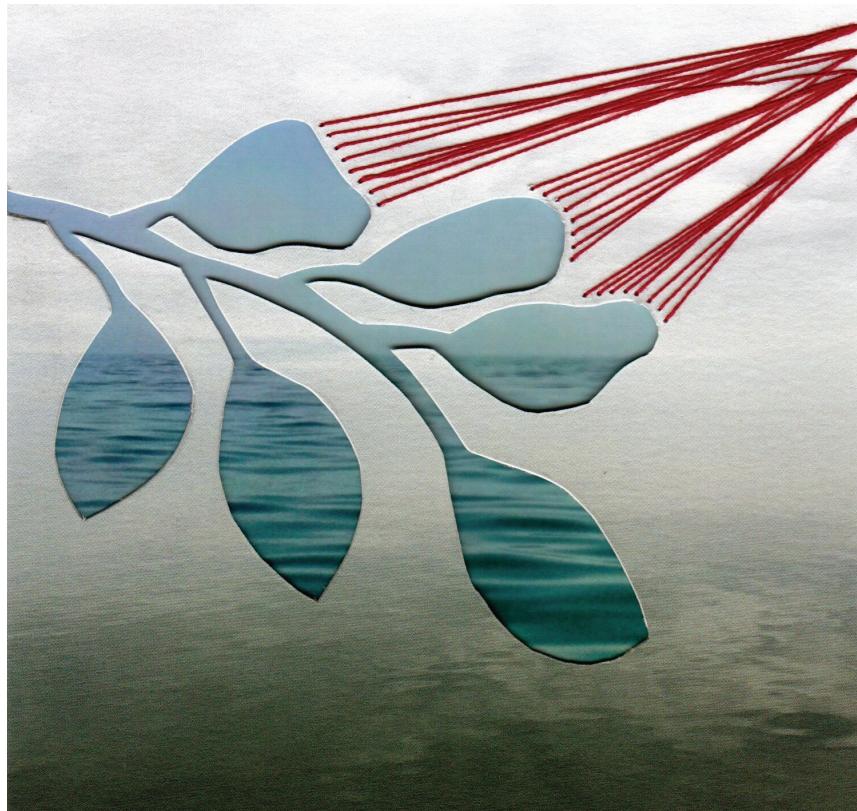
THERE IS SO MUCH NOISE in my head: Projects with ongoing delays for installation. Clients in mid-process that may or may not continue. Business development that is not tone deaf.

10 Gray Haus Studios is the connection between business clients and artists, and this pandemic has caused all projects to pause, ultimately affecting the creative businesses that I work with daily. I recognize the long list of others who are simultaneously hearing their own noise: The artists who await payment for projects that are delayed or who were anticipating sales. The framers and installers who have framed artwork and are awaiting installation dates.

The art community has created so many opportunities to connect with each other with virtual gallery openings, studio visits, and Zoom calls. It is life-sustaining right now.

But, even with these opportunities, I look forward to putting physical objects into physical spaces in the future. The artwork that is being created now will be part of a narrative in buildings, homes, and public spaces that will desperately need to be enlivened with artwork.

As for the noise, I am tamping it down by spending time on the water, reinvigorating my studio practice, and reading. I have high hopes for a body of new work and a renewed Gray Haus Studios website celebrating the artists and artwork that have enriched my clients' spaces. ■



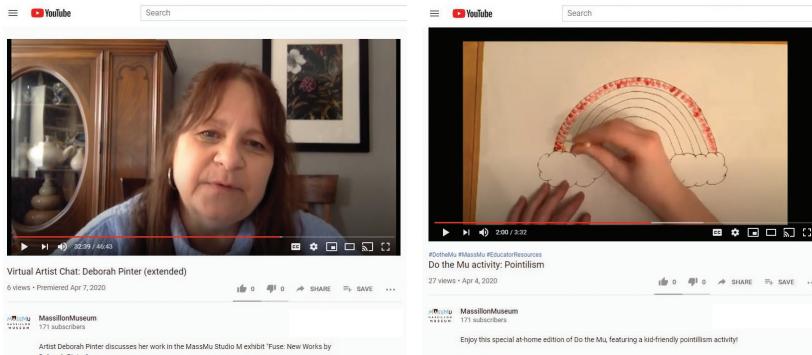
TOP: While under stay-at-home orders, artist Christy Gray completed a series of 100 works in her Liquid Invitation series. BOTTOM: As proprietor of Gray Haus Studios, Gray consults with architects and developers on the purchase and placement of art in offices and other institutional environments. The COVID-19 crisis put those projects on hold.

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Canton Area Museums Collaborate to Provide Online Education and Entertainment

by Emily Calan



LEFT: Cleveland artist Deb Pinter, whose exhibit *Fuse* was on view in Massillon Museum Studio M, talks about her work. RIGHT: A pointillism activity, presented by the Massillon Museum education department.

AS THE COMMUNITY works together to keep COVID-19 at bay, Stark and Tuscarawas County museums have organized to present content to their audiences in the comfort and safety of their homes and offices.

To stay informed, engaged, and entertained, go to the Facebook pages of the McKinley Museum and Presidential Library, Massillon Museum, Canton Museum of Art, National First Ladies' Library, Pro Football Hall of Fame, and the Dennison Railroad Depot Museum for content that will be posted daily at noon. Each institution will provide a virtual program that varies from week to week on a prearranged schedule.

Massillon Museum Executive Director Alexandra Nicholis Coon said her museum peers had been calling and emailing one another as the COVID-19 pandemic escalated to keep each other apprised of their public messaging, and to strategize on how they could work together to maintain

visibility and serve the community in fulfillment of their missions. She says, "The museums in our community are here for the public benefit. Just because our doors are closed does not mean our responsibilities to the public diminish. In fact, we could argue our value is more important than ever, as we have resources in place to make content available online."

On Mondays, the McKinley Museum and Presidential Library will present information about presidential history, pioneer life, astronomy, and the animals in the McKinley Museum's Discover World. (mckinleymuseum.org)

Each Tuesday, the Massillon Museum will focus on objects in its new permanent collection galleries—the 1908 Jewel automobile, the six-foot carved dragon from an 1890s mansion, nineteenth to twenty-first century paintings and sculpture, American Indian artifacts, and more. Its March 24 and April 28 Brown Bag Lunch programs will be presented virtually

as well. (massillonmuseum.org)

The Canton Museum of Art's Wednesday posts will share virtual exhibition tours and art-making activities as part of its Museum To Go program, take indepth looks into parts of the CMA collection, and feature a range of content to engage, entertain, and educate people of all ages. (cantonart.org/learn/Museum-To-Go)

Every Thursday, the National First Ladies' Library will celebrate women's history, the Saxton McKinley family, and the library's 2020 themes—women's rights, the suffrage centennial, campaigning first ladies, and women running for office. It will provide content to listen to, as well as interactive lessons and activities for adults and youth. (firstladies.org)

The more than 100 years of professional football history will be the Friday focus of the Pro Football Hall of Fame's Facebook programs. (profootballhof.com)

On Saturdays, the Dennison Railroad Depot Museum will address topics such as railroad history, World War II, canteen history, railroads, amusement parks, and Bing—the museum's World War I mascot. (dennisondepot.org)

"Visit Canton and the entire tourism industry applaud the partnership and creativity to continue to bring programming to our community and guests during this unprecedented time," said Ally Bussey, president of Visit Canton. "We are so proud of our amazing tourism assets and the value they add to our lives, and we hope that our communities will rally around these treasured institutions and continue to support them as we navigate this challenging environment."

Visit Canton encourages residents to stay informed of interim opportunities like this collaboration, as well as other ways to support local businesses on its website, VisitCanton.com, or on social media at #visitcanton. 

CANTON MUSEUM OF ART | cantonart.org

DENNISON RAILROAD MUSEUM | dennisondepot.org

MASSILLON MUSEUM | massillonmuseum.org

MCKINLEY MUSEUM AND PRESIDENTIAL LIBRARY | mckinleymuseum.org

NATIONAL FIRST LADIES' LIBRARY | firstladies.org

PRO FOOTBALL HALL OF FAME | profootballhof.com

Valley Art Center Responds to COVID-19 with ARTLIVES

by Valley Art Center Staff



With business-as-usual at a standstill, Valley Art Center staff and instructors organized ARTLIVES, an online platform to offer classes, gallery, and an art marketplace.

2020 was shaping up to be a banner year for Valley Art Center. We were experiencing the most vibrant program year in the Center's history. Class enrollment was robust. Artist applications and gallery attendance were steadily climbing. A historic exhibition was installed in the completely refurbished gallery. The facility was humming with the daily activity of classes, gift shop sales, and partner events. Then, like the rest of the world, our business-as-usual came to an abrupt halt. So, in response to COVID-19 and the governor's orders, Valley Art Center staff and instructors pivoted to build a new ship while sailing in this strange new sea of social distancing.

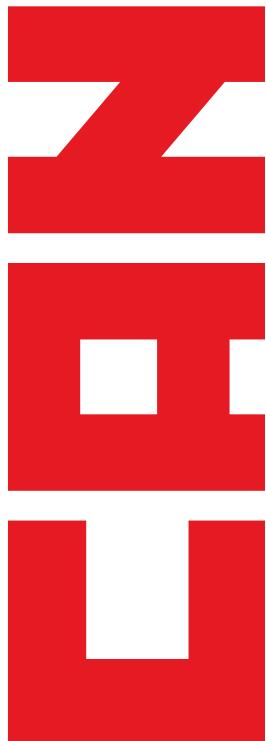
VALLEY ART CENTER

155 Bell Street
Chagrin Falls, Ohio 44022
valleyartcenter.org
440.247.7507

With around fifty percent of our operating budget coming directly from class enrollment fees, it is critical to our survival and our mission to continue to get our brand of arts instruction into the homes of our patrons. ARTLIVES is Valley Art Center's newest platform for visual art experiences that will eventually encompass virtual classes, gallery experiences, and an art marketplace. Educational content will range from free online instructor demos that patrons can easily complete at home to full six-week in-depth courses that will include lessons, personal feedback and critique, and an online gallery display of student work. The ARTLIVES platform allows Valley Art Center to expand its mission of providing excellence in visual arts instruction to the Chagrin Valley—and beyond! ARTLIVES will also eventually include an art marketspace featuring exclusive work by VAC member artists, VAC gallery exhibits, and artists who participate in our flagship annual event Art by the Falls.

This year, Valley Art Center is poised to celebrate its fifty-year history of bringing visual art education and enrichment experiences to the region. In 1971, Valley Art Center was incorporated with the purchase of the current building. Programs included visual art, music, dance, and theater education and production. In 1983, VAC launched Art by the Falls outdoor art festival in Riverside Park. VAC completely renovated the facility including the classroom spaces, the gallery, and the Valley Art Center Gift Shop. In 2014, a stunning exterior mural was completed—the first sanctioned outdoor mural in Chagrin Falls. Today, Valley Art Center has compelling art education and exhibition programs and vibrant community partnerships. We are planning a year full of art experiences open to the entire community and we can't wait for you to join us! 

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Out of the Shadows: New Paintings by Eileen Dorsey

by Cain Park Curator Michelle Barnicky Stachnik



14

EILEEN DORSEY has been a fixture in the Cleveland art scene for nearly a decade and has gained both critical and popular acclaim. Eileen is known for colorful and pigment-rich forestscapes and landscapes. Her work draws you in with her use of light and well-composed canvases.

Eileen's new works will be featured at Cain Park this summer, and they are an invitation to view the artist in a new light. *Out of the Shadows* will reflect where Eileen has been as an artist and where she is going—where she wants to go. Eileen is at a crossroads as an artist: although known for one thing, her artist instincts are now taking her in a different direction. Though there is a through-line from her well-known work to what she has

produced for *Out of the Shadows*, it is clear that she is ready to take a different path built on the strong foundations of her past paintings.

Eileen's new paintings feature figures, faces, spaces, and hidden symbolism. There is an autobiographical twist and tinge to these paintings as she faces transition in both in her personal and professional life. Her continued use of bold colors with strong composition ties us to her older work, while navigating us towards a new side of herself. The body language she portrays in her Self Portrait is of someone being closed off, a person who is somewhat hidden. The idea of a self-portrait is to expose oneself, to tell a story of oneself. Eileen is beginning

to tell that story through this piece, but at her own pace. She is present, but not fully exposed—hidden behind quick, bold brush strokes that are painterly but purposeful. Her new works also reveal her experimentation with color blocking, the use of color throughout a composition, and the insertion of figures. Her use of these techniques will carry your eyes through her paintings. There is no doubt that Eileen's new work is bringing her *Out of the Shadows* both literally and figuratively: she is engaging in a new conversation with herself and her viewers. Even in this new light, you will want to take your time viewing this work at Cain Park. There is much to be revealed beyond the shadows. □

CAIN PARK

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OUT OF THE SHADOWS: NEW PAINTINGS BY EILEEN DORSEY

OPENING SUMMER OF 2020

Due to COVID-19, dates are yet to be determined and cancellations are possible.

Height Arts Adapts to the Temporary New Reality

by Greg Donley, chair of the Heights Arts exhibition community team



Heights Arts events such as the popular Ekphrastacy program, where poets read works inspired by the visual art in current exhibitions, will be on hold for a while.

IN A MATTER of a few weeks, Heights Arts went from full speed ahead on many events related to its twentieth anniversary to a full stop. "We had our opening for the *Members Show* on March 6," recalled Heights Arts Executive Director Rachel Bernstein. "That was just as we were learning about the pandemic, and recommendations were changing daily. We were already planning to cut our open hours back the following week, which we did. By the following Monday, the governor was ordering the general shutdown, and we closed to the public until it is safe to reopen. We're evaluating programming possibilities, but in light of the situation, it's a question of our small staff capacity and available resources. Of course, this is true for all arts organizations and most small businesses—we are all in this together."

HEIGHTS ARTS

2175 Lee Road
Cleveland Heights, Ohio 44118
heightsarts.org
216.371.3457

For the moment, various events that had been scheduled for March and April are postponed. These include a Red Campion concert originally set for March 14 and a Cavani Quartet concert that had been scheduled for April 11; the twentieth anniversary exhibition *Evolution* is moved to July 10 through August 23 and Steven Calhoun's spotlight show gets bumped to June 26 through August 10. Most likely to be postponed are the Joseph Van Kerkhove spotlight exhibition planned to open May 8, and the Close Encounters concert on May 3 at the Hermit Club. Four events have been cancelled outright: the *Members Show* Ekphrastacy on April 2 (though Heights Arts may come up with a way to present online poetry readings), the annual *Show Off* exhibition featuring work from Cleveland Heights High School students on June 12 through July 5, and the planned *Posing the Question* exhibition originally set for July 10 through August 23, along with its accompanying ekphrastic poetry event.

"We're very saddened that we need to cancel the student show and postpone the twentieth anniversary exhibition," said Bernstein, "but we're very hopeful that

we'll be able to present *Evolution* in the summer, and that all the artists will still be able to participate. Meanwhile, we're exploring all kinds of creative ways to reimagine what our poets, visual artists and musicians do. Plans are in the works for links to live or recorded poetry readings, and we have already begun showing our current *Members Show* online and will be providing new ways for the artists we serve to connect with the community via our website at heightsarts.org, Instagram @heightsarts, on Twitter @HeightsArts and on Facebook @Heights Arts."

In at least one small sense, the show does go on, she notes. "To send out a little good news, I'm thrilled to announce that our Heights Writes Community Team has chosen Ray McNiece as the next Poet Laureate of Cleveland Heights!" The two-year appointment begins this month. The Cleveland Heights Poet Laureate was, for many years, the only poet laureateship in the state of Ohio, and is one of Heights Arts' core programs. McNiece will be the tenth poet serving the community in this capacity.

"I had a heart attack a year ago," said McNiece, "and that was kind of a reset moment for my life. This pandemic could be a reset moment for the planet. I have high hopes for being poet laureate. In the short term, we will find ways to respond creatively to our no-contact situation. I'll be doing some workshops using Zoom, for example, which lets you do the livestream while also showing the printed poem on screen. But for me, nothing like that will ever replace the visceral experience of being in the room, making eye contact with the audience, and having that immediate synergy between the poem and the listener. It's so in the moment. But until we can get back to that, we will improvise. Poetry is like a virus—it will find a way to live." ■

IndiGO: Community Natural Dye Garden in the Wake of a Global Pandemic

by Jessica Pinsky



16

IN 2018 PRAXIS Fiber Workshop leased two parcels from the City Land Bank and turned abandoned soil in North Collinwood into a quarter acre of thriving indigo and marigold plants. In 2019 we doubled the scale and added a second location in South Collinwood, adjacent to the administrative offices of Hospice and CMSD Hannah Gibbons School. The goals:

- Grow 400 pounds of indigo so we can process the leaves in the traditional Japanese method of composting. Do this in a facility we built behind Praxis: one of only two others like it in the US.
- Engage over 100 volunteers and community members on-site at our gardens and teach them the troubled history of indigo in our country, as well

as the environmental benefits of using natural dye versus the highly toxic synthetic version.

Each year, our partnership with the Cleveland Seed Bank prepares our seeds in a hoop house on the West Side and sometime around Mother's Day, we gather about fifty volunteers to help plant indigo seedlings over the two garden lots. The collaboration doesn't end there. Over the course of the summer, we gather another six to twelve times for free on-site workshops and volunteer-based harvesting days. Our Natural Dye project is the way that Praxis connects most deeply with our neighbors. With funding from Gund Foundation, Cleveland Foundation, Cuyahoga Arts and Culture and Fowler Family Foundation, it is the only project at Praxis that is fully grant funded and volunteer based. In a time when it is dangerous to gather and the future of our organization hangs in the balance, can we continue to grow indigo, a project that has developed

Praxis has saved seeds from each year's indigo crop to plant the following year. In 2020, the Workshop invites anyone interested to adopt five plants, grow them in their home garden, and then deliver harvested leaves at the end of the summer in exchange for free workshops in the Fall. Plant pick-up is May 16 -18. Go to praxisfiberworkshop.org for details.

into the heart and soul of our organization?

The answer is a resounding, fearless, and hopeful YES! Here's how:

- Adopt five indigo plants and grow them in your home garden!
- Praxis, together with indigo garden managers Little & Wells Inc., will safely provide you with everything you need (indigo plants, soil and organic fertilizer) and leave these kits on-site at our Corsica Garden for you to pick up from May 16 to 18.
- We will post online tutorials on how to care for and harvest your indigo plants throughout the summer.
- You will give us the harvested leaves at the end of the summer, and in exchange we will offer free indigo workshops in the fall using our own natural indigo.
- Help us to make our goal and continue the community impact of this project. For more information and to sign up to adopt indigo, please visit our website praxisfiberworkshop.org/garden. ■

PRAXIS FIBER WORKSHOP

15301 Waterloo Road
Cleveland, Ohio 44110
praxisfiberworkshop.org

Artists Can Build a Better Future

by Amy Callahan



With Waterloo Arts and other art businesses closed due to the COVID-19 crisis, the streets are quiet in North Collinwood.

AS I SAT with other shop and gallery owners during our monthly arts district meeting on March 11, we knew something serious was afoot, but we were still talking about future events as though the storm would somehow blow over and life would go on.

By the end of the hour, texts were filling our phones, and by the end of the day, my inbox was filled with cancellations. The next day, Waterloo Arts closed up shop, like so many places in the city, for what we thought would be a monthlong

hiatus. The days immediately following were a whirlwind, with news changing so fast that what you thought made sense one hour, seemed absurd by the next. The way this pandemic has affected our sense of time and space is fascinating, and I wonder which, if any, of those changes will be lasting.

It was difficult to cancel the afterschool program pilot we had worked with neighborhood artists to plan, and now we are working to put the annual *DayGlo* and *Juried* exhibits online and then moving them into fall gallery slots for what we hope will be in-person shows. At the time of writing this, I don't have a definite decision on what we are doing with the Waterloo Arts Fest—whether we will postpone it, cancel it or try to change the program to something more immediately relevant.

Before this crisis hit, I was working with a handful of very part-time staff to improve our efficiency and effectiveness as an organization. Although it is difficult, we continue to do that work for the long run, because it seems like this will be a long run. The challenges now are dire, but we also have an opportunity to rebuild our communities in better, more resilient and socially strong ways.

If we do it right, the arts will play an important role in that future. Individual artists are vital to the health of our communities; and we are hoping to provide small opportunities to help artists get through this difficult time, and also to engage in conversations with residents about the future of our Collinwood neighborhood and how we can all work together to build a better future. ■

WATERLOO ARTS

15605 Waterloo Road
Cleveland, Ohio 44110
216.692.9500
Waterlooarts.org

Sonata #5 Project

by Christopher L. Richards



Eileen Dorsey, My Cliff, Your Bouquet, 2020, acrylic



Brian P. Matheny, Movement #1, 2020, oil

"Colour is the keyboard, the eyes are the harmonies, the soul is the piano with many strings. The artist is the hand that plays, touching one key or another, to cause vibrations in the soul."

-Wassily Kandinsky

The *Sonata #5 Project* is a multidisciplinary classical concert and fine art exhibition produced by Gordon Square Classical Concerts and Context Fine Art. Music and art have been influenced by one another historically. Artists have continually searched for a greater relationship between the two disciplines. Visually depicting the music's rhythms, structures, and tones, artists like Kandinsky blurred the lines between art and music.

Sonata #5 Project engages regional artists to create work inspired by the piece and prompts viewers to examine the relationship between the works and

the music. Artists included are Leslye Discont Arian, Yvonne Bakale, Justin Brennan, Pat Broughton, Eileen Dorsey, Matthew Gallagher, Mark Keffer, Brian P. Matheny, Patricia Zinsmeister Parker, Eric Rippert, and Danté Rodriguez. Composed by Ryan Charles Ramer (Cleveland Arts Prize Verge Fellow 2019), *Sonata #5* is performed by Leah Marie Frank on the piano in four movements. This exhibition and the performance of the music will be accompanied by an album with images of the artwork included.

The world premiere performance and exhibition opening are scheduled for Thursday, June 18, at 78th Street Studios, with two encore performances on Friday, June 19, and Sunday, June 28, at St. Stephen Roman Catholic Church, located at 1930 West 54th Street in Cleveland.



Eric Rippert, Seventh Dream of Teenage Heaven, 2020, Acrylic, enamel, gesso, latex, graphite

Due to the uncertainty of our times, these dates may change. For updates and changes, please visit rycharlesramer.com/sonata-5-project.

Sonata #5 Project is supported by The Ohio Arts Council, Neighbor Up, Cuyahoga Arts and Culture, 78th Street Studios, and St. Stephen Roman Catholic Church. ■

78TH STREET STUDIOS

1305 West 80th Street
Cleveland, Ohio 44102

HEDGE: Allowing Art to Heal Us

by Hilary D. Gent, founder, HEDGE Gallery



Hillcrest by Katy Richards, oil on panel, 20" x 20" 2019

Gaze Iverb. Igâzli:to look steadily and intently, as with great curiosity, interest, pleasure or wonder.

In the midst of learning new social media tools, sending emails and newsletters, and uploading videos, I have also taken more time to gaze at the art in my

home. Looking intently at artwork calms my mind. It gives me insight on how something was created; it communicates emotion; and as a fellow artist, it inspires me to create.

I find myself appreciating the healing properties of art during this time of uncertainty. I can't visit artists' studios or curate

their work into shows; but I can look at art, make it, and I can allow those experiences to comfort my mind and body.

To our friends, creative community and supporters, I want to take this opportunity to thank you! Your messages, encouragement and visits have always inspired me, and they continue to motivate my eleventh year of operating HEDGE Gallery in 78th Street Studios.

Artists, my hope is that I will have the opportunity to continue representing you to the best of my ability. Your talents, stories and enthusiasm influence the creative energy that is HEDGE Gallery, and I sincerely thank you for allowing me to exhibit your work.

As a curator and an event planner in the midst of this pandemic, I am challenged with communicating my business solely through the use of technology. Not being able to invite people in to experience the artwork or the way it's curated into an exhibition is frustrating, but I have to remind myself on a daily basis that this is temporary. I look forward to being able to safely present beautiful and thoughtful exhibitions again!

I hope you will consider allowing art to heal you as well.

See you on the other side! □

HEDGE GALLERY

1300 West 78th Street, Suite 200
Cleveland, Ohio 44102
hedgeartgallery.com
Facebook: HEDGE Gallery
216.650.4201

Katy Richards would have been exhibiting her most recent work at HEDGE Gallery in June. Due to our exhibitions being rescheduled, Richards' new opening reception date will be announced. Her incredible oil paintings are still available for sale through the Gallery. Please contact Hilary for details.

The Edward E. Parker Museum of Art: Creating Through a Season of Seclusion



Busts created by students at the Edward E. Parker Museum of Art before the COVID-19 crisis stay-at-home order.

20

INTERGENERATIONAL ART CLASSES

We have good news! EEPMOA will be hosting our second intergenerational art class this summer. The class is open to all age groups, and pairs family members together to complete projects using a variety of materials and mediums. At class's end, a free community exhibition will be held to display completed work. Classes will be held each Tuesday and Thursday evening from 6:00 to 8:00pm

for six weeks: a total of twelve classes. Registration for this class is open; however, space is limited as we expect some of last year's students to return. Classes are free, but nominal donations will be accepted to offset expenses. We expect to begin classes in July.

PAINT & SIP / OPEN MIC NIGHTS

EEPMOA planned to begin hosting Paint & Sip and Open Mic nights at the end of March; however, both events were put on hold after the suggestion was made to limit public gatherings to fewer than ten people due to the onslaught and spread of the COVID-19 virus. Ever optimistic, we have tentatively rescheduled these events to begin in July. Feel free to give us a call to verify start dates.

FREE ART CLASSES FOR SENIORS

As always, on Tuesday and Thursday evenings, we provide free art classes for seniors. All skill levels are welcome, so

SNICKERFRITZ CULTURAL WORKSHOP FOR THE ARTS EDWARD E. PARKER MUSEUM OF ART

Creative Arts Complex
13240 Euclid Avenue
East Cleveland, Ohio 44112
snickerfritz1941@yahoo.com
eepmoa.com
216.851.6910

there is no intimidation factor. Students typically draw, paint, sculpt, learn to frame and make jewelry. Classes are usually small; therefore, we have plenty of space, with accommodations on both the upper and lower levels.

THE GALLERIES AT SHINN HOUSE

Edward Parker curates three galleries at Mount Zion Congregational Church, Shinn House. Exhibitions hang for six to eight weeks before closing, and are followed by an "Artist Speak" forum where exhibiting artists network and answer questions related to process and body of work. Food is available for purchase at these events. The "Artist Speak" forum is held at 13240 Euclid Avenue in East Cleveland.

We are currently seeking talented artists to show their work at Shinn House, which is located at 10723 Magnolia Avenue in Cleveland. Contact Edward Parker if you are interested in submitting a portfolio for review.

AN INVITATION

You are invited to stop by our studio to view the latest sculptures created by Master Sculptor Edward E. Parker. The four pieces are titled Nirvana, The Masquerade is Over, The Resurrection, and Young Queen of Soul.

It is our hope that efforts made to minimize the damage caused by the COVID-19 pandemic have been highly successful, so communities worldwide can re-engage, and embrace the new normal that awaits them.

If you have questions related to any of the programs or events mentioned, or would like to be added to our email blast list, please give us a call at 216.851.6910, or email us at snickerfritz1941@yahoo.com. Remember, Think Art for Social Development! ■

What the Coronavirus Shows

by Anderson Turner



Installation view of the Galleries at Kent State University.

THE SCHOOL OF ART Collection and Galleries at Kent State University are currently made up of six programmable spaces and a teaching collection of a little over 4000 objects. We have a small budget for the amount of programming we do, roughly 35 to 44 exhibits a year, depending on the year. We get around having a strict budget by planning two to three, even five years in advance sometimes. It's challenging, but also tons of fun to run these spaces, work with students and faculty, and get to think big art thoughts on a national and international level.

In the spring months most of our programming revolves around the students, from our student annual exhibition, now in its 110th year (I believe), to our BFA senior thesis exhibitions and our MFA thesis exhibitions. The gallery spaces start to change on a weekly, if not daily basis in

the months of March, April and May. It's a wonderful rhythm, one I've enjoyed for twenty years now as a graduate student and as a gallery director. The coronavirus has stopped that rhythm, for now. While that is hard for me, because my role as a gallery director offers me an aerial view of the school, I can see it is extra hard for my students and for my colleagues in the School of Art.

It's one thing for me to help create online content related to the School of Art collection or current, future or past exhibitions. It's a completely different thing to try and teach sculpture, ceramics, painting, printmaking, jewelry/metals/enameling, drawing, textiles or glass through the interface of a computer screen. When I think right now of my students and colleagues working through this situation, I think of moments like watching advanced weaving students loading up looms into a van that has been loaned to them so they can keep working, and motivational talks put online by a colleague reminding students to keep working and sharing ideas on how to do it. I think of the MFA students and the MFA catalog we worked hard to produce that features a collaboration between art history students and

graduating studio art MFA students. I think of the tears of joy and stress in students' eyes when we were planning their BFA senior thesis shows, and also their tears of sadness at not being able to hug me goodbye because I have a five-month-old at home and they were afraid of getting him sick. Mostly, I am filled with pride in my school as I've watched students, faculty and administrators work, strain and try to adapt to this situation. Like artists everywhere, we're used to leading our communities into a brighter tomorrow, which is exactly what we'll do in response to the coronavirus.

I often tell students to work hard and to try to take advantage of the expertise of the faculty. More than that, I tell them to find a faculty member whose work interests them and who "if the school went away tomorrow, would still be making the work they're making right now." I don't tell them who I think those people are; I just encourage those that ask to engage more and discover. What the coronavirus shows is that every one of my colleagues, full- or part-time, is that type of art historian, art educator or artist, and it reminds me just how privileged I am to work with them.

When we are able to get back to putting on exhibitions at some point this summer, my two graduate assistants and I are working to put up an exhibit about the fiftieth anniversary of Robert Smithson's Partially Buried Woodshed, followed by a curated exhibit of ceramic work by artists from all over the region fired in a wood kiln at the home of Faculty Emeritus Brinsley Tyrrell. Robert Smithson's Partially Buried Woodshed was made on the campus of Kent State University in January of 1970. The School of Art Collection has several unique objects related to Smithson's sculpture, and we are looking forward to being able to share them. Both exhibits will take place in the KSU Downtown Gallery located at 141 East Main Street in the heart of Kent. ■

KENT STATE UNIVERSITY DOWNTOWN GALLERY

141 East Main Street
Kent, Ohio 44242
Kent.edu/galleries/ksu-downtown-gallery
330.672.1369

The Gallery at Lakeland *from WOMAN:* Celebrating Women for 13 years

by Mary Urbas

IT SADDENED ME when I was forced to close early the *from WOMAN XIII* exhibition that I curated in The Gallery at Lakeland Community College. Forty-three women artists from Ohio, Arizona, Georgia, Indiana, Oregon and Pennsylvania had submitted 138 artworks. It was the largest collection of women artists assembled in the region. The artist reception was also cancelled. The artists missed the opportunity to see their glorious artworks hanging together, to acknowledge each other's work or engage in a conversation at the reception. We lost that sense of community, the social interaction. I filmed a video walkthrough/guided tour of the exhibition, as an archive. https://www.youtube.com/watch?v=izNW2WvxTT0&feature=youtu.be&fbclid=IwAR0ZtzNa6iqoSk8-QQoy-1mK7t9Ak7eAaS9cC5TNq1uURVz-5pNTKNwZKS_84

The Lakeland Visual Arts Student Exhibition—cancelled. Our students won't get the opportunity to share with everyone what they've accomplished this past year. Their creative time was cut short. I wonder how they will find closure? I hope that this doesn't discourage them from making more art.

I also cancelled the *11th Annual May Show Juried Exhibition*. I could not proceed with "business as usual," or plan a reception and awards ceremony. I did not want to put my artists at risk while they were delivering/submitting the artworks to be juried. Wadsworth

and Jae Jarrell hope to judge in 2021 if their schedule permits. I feel bad for the artists who have been working towards entering this exhibition. This year, there will be no acknowledgment of their accomplishments, no cash awards, and no potential sales of their artwork. We are all disappointed, but there's always next year!

As I scrambled to readjust my exhibition schedule into the summer months, I pushed one show up and rescheduled my textile show to September 2024. I am now organizing a *Lakeland Employee Show* for late August, and have challenged my colleagues to make good use of their extra time—to be creative and make some art!

I am optimistic for the future and anxiously awaiting the *REUNION: The Cleveland Institute of Art, Class of 1980* exhibition I'm curating, to begin in late September. Excited to see what my classmates submit. It's been forty years since I've seen some of them. I will be creating art for this exhibition. Alert the media!

A lot of readjustments to the "new" normal going forward. We'll get through this, just not today.

So artists, please keep making art—Carry on! ■

The Gallery at Lakeland presents:

The 11th Annual **May Show** at Lakeland *Juried Art Exhibition*

May 14 - June 26, 2020

Call to Entry

Artist Reception and Awards Ceremony:
Thursday, May 14, 2020, 6-9 p.m.



Mandem, "Medical Trial of the Saints: Artemus & Athena," Oil, mixed media on canvas, **Best in Show 2019**

Arts
at
Lakeland

THE GALLERY AT LAKELAND COMMUNITY COLLEGE

7700 Clocktower Drive
Kirtland, Ohio 44094
lakelandcc.edu/gallery
440.525.7029

LAKELAND EMPLOYEE SHOW | AUGUST 23-SEPTEMBER 10
ARTIST RECEPTION: 11:30AM-1:30PM WEDNESDAY, SEPT 9

**REUNION: THE CLEVELAND INSTITIUTE OF ART, CLASS OF 1980, CURATED BY
MARY URBAS | SEPTEMBER 24-NOVEMBER 6**
ARTIST RECEPTION: 5-8PM SATURDAY, OCTOBER 17

A

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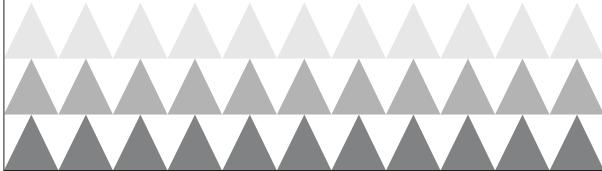
23

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An Open Letter to COVID-19 from Kim at Flux Metal Arts



LEFT TO RIGHT: Work of visiting artist Barbara Minor, a Menorah by Nancy Megan Corwin, and earrings by Cynthia Eid.

24

Dear COVID-19,

Every spring in Northeast Ohio, we joke about the sprouting of orange barrels as road construction starts. We joke about how mother nature truly doesn't know what she wants with temperature swings of 70 degrees one day dropping to 35 degrees the next. Well COVID-19, this spring you threw a curve ball.

Everything ground to a halt, like a speeding car slamming on the breaks. A giant stop button was pushed. The studio doors were closed, and the lights turned off. "Stay at home" and "self distancing" are the new things to do.

What you do not realize—People will pause. Take a breath of fresh air. Realign their values. Perhaps ask this question: *"If I die tomorrow, will I be happy with what I have accomplished in my life?"*

That very question was asked to me over ten years ago. My answer was "No." That "no" righted the ship and steered me

into new waters. A seed was planted.

Like a sprouting seed, a new perspective opened. Aspirations were no longer on the back burner. An evolution occurred, from isolation in the studio to shared creative space. An embracing of the creative spirit happened.

Coronavirus, you have created an unpaid "artist in residence" for many. Time to sit still and dig in deep. Self-care will start to happen. Unfinished projects will be completed through a symphony of hand and heart. A meditation in motion has returned to still the mind from this strange reality you have created.

We may have retreated into our homes, into our studios, and even into our minds. However, when we emerge, we will be hungry. Hungry for community. Hungry for sharing. HUNGRY for learning. And hungry to celebrate your departure.

And when you do leave—Funds will be tighter, but there is a silver lining in

all of this. The to-do list will be shorter. The website will be built up for e-commerce. Accomplishments of our amazing creative community will be celebrated as we support each other on social media. The lights will be on, and the doors open again. There will be a new "normal," with extra precautions and cleaning of course. Rescheduled classes will run, and the creative spirit will continue. Just you wait and see!

-Kim ■

Flux Metal Arts offers a wide variety of exciting classes and workshops in jewelry making and metalworking for students and artists of all levels. Our comfortable and inviting studio encourages creativity, exploration, and artistic community. We celebrate our artistic community through our storefront gallery featuring over 20 local artists from Northeast Ohio. To learn more, visit our website fluxmetalarts.com.

FLUX METAL ARTS

8827 Mentor Avenue, Suite A
Mentor, Ohio 44060
fluxmetalarts.com
440.205.1770

MICROFOLDING & CORRUGATION WITH VISITING ARTIST CYNTHIA EID | JUNE 12-14

ENAMELING: THE DECORATIVE SURFACE WITH VISITING ARTIST BARBARA MINOR
JULY 24-26

CHASING AND REPOUSSÉ: GREAT TECHNIQUES FOR FORM AND TEXTURE WITH VISITING ARTIST NANCY MEGAN CORWIN | AUGUST 7-9

ABATTOIR

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25



E-NEWSLETTER

Find weekly previews of current art exhibits all over northeast Ohio in the CAN e-newsletter. Find reviews of current shows and more in CAN Blog. Find all that and more at CANjournal.org.



CAN's weekly e-newsletter and CAN Blog were created with the support of the Ohio Arts Council and the George Gund Foundation

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LAND studio: The City Is Our Museum

by LAND studio staff



LAND studio's The City Is Our Museum campaign highlights public art and inspiration visible around town all the time, even during the COVID-19 pandemic.

WELL-DESIGNED and active public spaces make cities great. Walking or biking through the Metroparks, hiking on a wooded trail, or sitting in your neighborhood greenspace can boost your spirits. The COVID-19 pandemic is demonstrating the importance of accessible and well-maintained parks and greenspaces to support the physical, social, and mental health of communities.

As an organization dedicated to creating places and connecting people through public art and public space, LAND studio is committed to the artists, designers, residents, and programming partners that

make these spaces beautiful and improve our wellbeing.

We recognize the hardships that are affecting so many—artists, small business owners, and marginalized communities—during this time of profound economic uncertainty. The organization seeks to highlight and support Cleveland's immensely talented artist community, promote their work, and find ways to assist them in the coming months. To that end, we created a campaign called The City is our Museum. In a time when we are being asked to physically distance ourselves from our fellow Clevelanders, we want to share the joy created through public art and high-quality public spaces. The City is our Museum is shining light on the range of artworks that exist throughout the city and can be experienced alone, six feet apart, and eventually again with our neighbors and friends.

LAND studio continues to work every

day to bring even more public art to Cleveland by showcasing artists, elevating local talent, and infusing innovative artworks into the city's landscape. We hope that by the time you are reading this, the sun is shining; the service industry, small business owners, and artists are back to work; healthcare workers are safe; and you and your loved ones are healthy. In the aftermath of the virus, we look forward to a summer full of new artworks that will help to reinvigorate the social life of the city.

Whether you are creating in isolation or are back to social connection, LAND would love to see what sparks joy in your daily life—art in your homes, a chalk drawing on the sidewalk, a community garden, or your favorite neighborhood mural. We look forward to engaging with you in person and supporting all the ways you fill the city with inspiration! #thecityisourmuseum. ■

LAND STUDIO

1939 West 25th Street, Suite 200
Cleveland, OH 44113
216.621.5413
Land-studio.org

Parallax

by Laila Voss



ABOVE: Art House Inc. campus expansion plans. RIGHT: Bowls made for the ABC Chili Cook-Off—the organization's main fund-raising benefit—await rescheduling.

THE DAY we knew that schools would close, the first thing we started talking about was how to keep arts-learning going, and what were other ways that Art House could continue to be a resource for the community. As a result, artists and staff have begun to create video art lessons and to reconnect with students and workshop participants. We are working on ways to expand this strategy. We spent a day creating well over 100 art supply packs for families. Parents and children who have come to get them have expressed their gratitude. Our partner schoolteachers are thrilled that we want to finish interrupted programs once classes resume in the fall. We are excited about the program projections we have developed for the 2020-21 school year. Late in March, I "Zoom-met" with a CWRU architecture class whose second project for the semester will be Art House's

campus expansion plans. Recently, Open Doors Academy notified us that they are moving forward and have accepted our proposal for a summer camp. I am in fairly regular contact with our Creative Fusion artists. These are exciting prospects that promise new horizons.

And then, there is the day-to-day. Because Art House has a small staff and many of our programs occur in other locations, it is not so unusual to be holding down the fort solo for a while. Depending on the day and the time, other staff might be off-site, working elsewhere, visiting a school, attending a meeting or seminar. But it is strange, now, to be at Art House alone, working. There is a closed-in feeling, a dampened sense of sound and energy as if the Quonset hut is holding its breath. No creative seeds are blossoming here. No school groups come to Art House. There are no programs happening

at any of our partner schools in contiguous neighborhoods. No work with other agencies. No in-progress images are being shared. No getting ready for the next event. The excitement, anticipation, the healthy nervousness of wanting all to go well—these reactions have vanished without a trace. Left is a stash of unfinished artwork; a scattering of chairs; a lovely array of bowls, fresh out of the kiln, now gathering dust; the preparations for the ABC Chili Cook-Off, our main benefit, suspended in a freeze-frame moment. And the precursor steps to prepare for the annual *Urban Bright Exhibition*? They are dust in the wind.

Instead, like so many other organizations, we have landed in uncharted territory, searching for the path towards survival. Awarded funds, meant for projects that have been postponed, are being deferred. Revenue streams have evaporated. Consequently, soon enough, we will be staring at a budget gap, so we are scrambling for the same government dollars as everyone else. Staff hours have temporarily been reduced. Siloed, working from home, staff is emailing back and forth like never before. Phone conversations and Zoom meetings help. It warms the heart to see and hear each other's faces and voices. We continue our work on the Now and the Future, but the routes to getting there were whisked away in the COVID-19 storm. The new map is still being formed. ■

ART HOUSE, INC.

3119 Denison Avenue
Cleveland, Ohio 44109
arthouseinc.org
216.398.8556

COMMUNITY CULTURE NIGHT WITH MICHELANGELO LOVELACE

7:30PM THURSDAY, JUNE 25

THE ART HUT COOK-OUT | 1-4PM SATURDAY, JULY 25

COMMUNITY CULTURE NIGHT WITH LUIGI BOB DRAKE & CHRISTOPHER AUERBACH-BROWN | 7:30PM THURSDAY, AUGUST 20

FAMILY OPEN STUDIO | 1-3PM SATURDAYS, JUNE 20, JULY 18 & AUGUST 15

FAMILY CLAY DAY | 10AM-NOON SATURDAYS, JUNE 27 & AUGUST 22

Coronavirus Closure: March 30, 2020

by Diane Schaffstein



Frank Oriti, Breather, acrylic and oil on canvas, 2013. 30x24-inches.

CAN JOURNAL has asked us to provide an overview of the impact of the coronavirus pandemic on the Bonfoey Gallery. At this point, March 30, 2020, it has stopped us dead in our tracks.

For those unfamiliar, Bonfoey is an art gallery providing representation of the works of over seventy-five regional artists, along with custom framing, gilding, carving, art installation, and art appraisal services. We have served Cleveland and

Our last day open was Friday, March 20, then all nonessential businesses were closed on March 23 by the state. Currently, we have no sales coming in and we have no goods or services—art, framing, installation, or appraisals—to bill. So, the gallery is closed and our staff of fourteen is on unemployment. We are hoping to reopen on April 6, but this date is beginning to look questionable.

Our major spring event was to have

Northeast Ohio since 1893—one hundred twenty-seven years. Despite this multitude of services, our business slowed down significantly in February. Our phones were not ringing, and fewer and fewer emails came through: we could feel that something was happening. We now understand that we were seeing the beginning of this unprecedented event and its eventual halt of the American economy.

been our show *Cause for Change*, running from April 24 to June 6. The show was to feature the works of fourteen regional artists who are sustainability minded in their works and lives.

We had an Earth Day benefit and two other ancillary events planned for this show. All have been postponed indefinitely.

Our outreach to our customers is limited since our staff is unemployed. We cannot provide virtual galleries or spotlight features on our website as others have. We have not reached out through our website or social media since announcing our closure. Once we reopen, we will begin our outreach in earnest.

While closed, we are shoring up our business. We are investigating options through the Small Business Administration and our bank. Hopefully the monetary relief provided through federal and state programs will get Bonfoey to where it is supposed to be—a small business that currently employs and has employed many Clevelanders over its history.

While today's situation is murky and ongoing, we know this will end. It may take time, but we will get there. To have remained in Downtown Cleveland, as one of the ten oldest galleries in the country doing our unique work, is a testament to the patronage of our clients and support of our artists. Please remember us when our doors open. We will need your continued assistance to keep moving forward.

We hope to see you soon! □

THE BONFOEY GALLERY

1710 Euclid Avenue
Cleveland, Ohio 44115
gallery@bonfoey.com
bonfoey.com
216.621.0178

AMBER KEMPTHORN KNIGHT FOUNDATION GRANT BENEFIT & EXHIBITION

OCTOBER 2-17

FOCUS—CHRISTOPHER PEKOC, ABE FRAJNDLICH, DONALD BLACK, LAURA BIDWELL, AMBER FORD PHOTOGRAPHY | OCTOBER 30-NOVEMBER 28

CAN 22

TRIENNIAL —

**WE
ARE
ALL
IN
THIS
TOGETHER**

The ideas that “we are all in this together,” and further that “we are stronger together” have never been more clear than during the COVID-19 pandemic. In an expression of that, after consultation with leadership of FRONT Triennial, the Collective Arts Network Board of Directors has voted to postpone CAN Triennial until July and August 2022.

The decision was made in light of challenges faced by all our partner organizations, and the uncertainty created by the pandemic.

The 2022 iteration of the CAN exhibition will coincide once again with FRONT Triennial, engaging audiences with a broad examination of art making in Northeast Ohio.

CAN Triennial appreciates commitments of early support, including grants from the Cleveland Foundation and the George Gund Foundation, and sponsorship from the Cleveland Institute of Art.

CAN began preparing for the second iteration of the regionally focused event shortly after the inaugural exhibit in 2018. Preparations have included discussion with approximately 15 partner venues, mostly non-profit galleries, all clustered in small groups in Cleveland neighborhoods. An announcement of venues will be delayed in light of the uncertainty caused by the pandemic.

The curatorial team began meeting early this year to discuss themes and plans. The postponement of the event and the vast socioeconomic impact of the pandemic will also affect discussions of a theme, and will delay its announcement.

A committee of art dealers has been discussing plans for a second iteration of an art fair, to take place during the exhibition.

CAN will announce venues, a theme, and other details in the coming months.

Zygote Press Faces COVID-19: “Creating Is Medicine”

by Brittany Hudak



Kill Joy, Carving for her Eruption Series, 2020

30

WHEN ARTIST KILL JOY arrived in Cleveland from Mexico City in February for her two-month residency, it was snowing. To cope with the frigid weather, the first works she started carving at Zygote were images of the hottest natural substance on Earth: lava from volcanic eruptions. The series, featuring volcano sites she has visited, takes on quite a different meaning today. Only a few months later, their cataclysmic explosions now indicate disaster, impending death, and doom—the power of nature and the fragility of humans.

Like other studios and galleries in Cleveland, Zygote has shuttered its doors to the public due to the COVID-19 pandemic. A communal printmaking studio at its core, closing to the public and our renters means no open studio, no classes, no events. Zygote has also had to close the gallery, the timing of which required the

was also created, featuring the artists, as well as virtual walk-throughs.

Zygote's educational outreach programs were also suspended, as schools and libraries closed. Zygote's Global Arts Initiative program at Thomas Jefferson International Newcomers Academy, which serves immigrant and refugee students in the Clark-Fulton neighborhood, was cut short with plans to continue in the fall.

Also postponed was the new Women & Print Program, a neighborhood arts and community-building program created with the Campus District and in partnership with Cleveland Print Room. The ten-week program began at the Cleveland Print Room, where a class of ten women learned the basics of darkroom photography. They were then supposed to continue at Zygote, where participants would learn a print technique called photogravure. Throughout the sessions,

staff to create an online opening reception for the current exhibition, *Genius loci_toward understanding of place*, featuring works by Tressa Jones and Arron Foster. Due to the pandemic, the entire run of the show fell during quarantine—so an online streaming closing reception

the cohort would explore expressions of womanhood in their lives and community. It has been postponed indefinitely.

In the face of adversity, Zygote has had to adapt. As this went to print, in addition to the online streaming of exhibition events, the staff is exploring the possibility of online demos, has started to feature our renters on social media—showing what they have been up to in their home studios—and has planned an online streaming artist talk/demo with our resident artist Kill Joy, who has spent the entire pandemic here in Cleveland.

When news of COVID-19 began to intensify, Kill Joy started to shift her focus from her Eruption series to direct messages about the healing power of art. During these difficult times, her messages are like small beacons of hope: Laughter is Medicine, Creating is Medicine, etc. These little carvings speak volumes and help us to remember that ultimately, now, as always, art has the power to heal.

While she works alone in Cleveland, Kill Joy's output has become a document of this strange moment—the end of which is uncertain. In an ultimate twist of irony, Kill Joy, who prefers to remain somewhat anonymous, never shares photos of her face on social media. She does this primarily by wearing a bandana over her face, which has become something of a trademark for her. Who could have ever thought that wearing a bandana would now take on an entirely different meaning—as we all don our masks, bandanas, and face the unknown. ■

ZYGOTE PRESS

1410 East 30th Street
Cleveland, Ohio 44114
Zygotepress.com
216.621.2900

NO(WHERE) / CURATOR MATTHEW ROWE | OPENING RECEPTION 6-8PM FRIDAY, JUNE 26

No(where) is a glimpse of the Midwest through DIY print culture. Common themes of place, family, and identity are displayed through prints, posters, books, and zines. Featuring the photographic work of Rachael Banks, Nathan Pearce, and Jake Reinhart.

Providing Therapy Within a Crisis: How Art Therapy Studio Worked to Meet Its Artists “Where They Are”

by Art Therapy Studio Staff



With support from Blick Art Materials' Cleveland Heights store, Art Therapy Studios staff prepares kits to offer clients Distance Art Therapy Services.

JUST DAYS into the country's COVID-19 crisis, as Governor Mike DeWine and Dr. Amy Acton began transitioning from their respective State roles into our living rooms, Art Therapy Studio, the oldest art therapy program of its kind in the country, began its own transition: one that aimed to serve its audiences by providing Distance Art Therapy to its artists.

ART THERAPY STUDIO

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"We met with our Board to assess the situation," stated Michelle Epps, executive director of Art Therapy Studio. "We knew the individuals we work with, as well as our community partner sites, needed our services."

The organization decided that the right solution was to develop its Distance Art Therapy Services: a three-tiered approach to reach its existing audiences, for free, during the duration of COVID-19. This included individuals who participate in its Community Art Therapy Programming, its community partner sites, as well as its followers on social media. Those who registered continued to receive services, remotely, working with therapists one-on-one or in small group settings, via Microsoft Teams. Those

without the necessary devices called in and spoke with their art therapist, who audibly walked them through tasks.

The organization knew getting supplies to the artists would be challenging, as many of its guests rely on the organization to provide art supplies. Blick Arts Materials in Cleveland Heights stepped in and graciously donated 100 art kits. The organization then raised funds to ship the kits to each artist.

The second focus was on the community, particularly those who follow the organization on social media. "This was a priority as many within the community face increased anxiety during a crisis, especially one of this magnitude," stated Epps. "So we developed weekly

art tasks on our Facebook page where the community can participate by using household items."

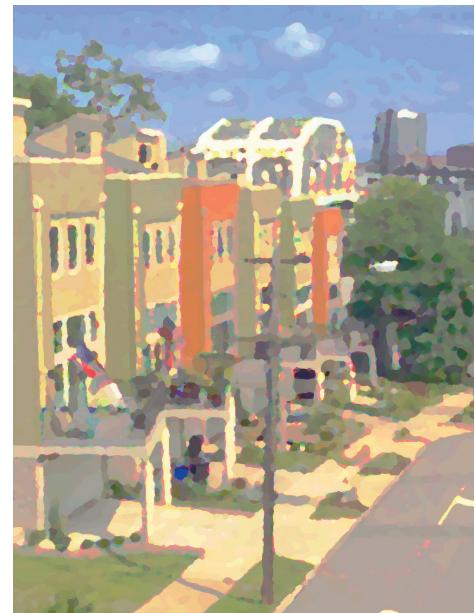
The final tier was working to reach new audiences, knowing that this crisis may shape how the organization provides art therapy services going forward. "We have all heard that the fallout from COVID-19 will be the new normal," stated Epps. "We want to be proactive in our approach, knowing that many of our artists may not be comfortable returning to a group or studio setting." Epps added, "Having these programs in place, we can meet our artists where they are, even if that environment is their home, for the time being." ■

Tremont from the Inside Out

by Chris Roy



LEFT: Down Scranton, by Glenn Murray. RIGHT: Columbus Road, by Mark Yanochko.



32

CLEVELAND is full of talented amateur and professional artists who commit their unique views of the city to canvas. Take Tremont, which has long been known for its **art events** (Jean Brandt's Tremont ArtWalk, Walkabout Tremont and Tremont Arts & Cultural Festival); **exhibit spaces** (Barbara Merritt's 818 Studios, Theresa Boyd's Doubting Thomas and the galleries of Giancarlo Calicchia, Paul Duda and Rob Hartshorn); and **rotating displays** on the walls of restaurants such as Edison's, Grumpy's, Lava Lounge, Loop, Southside and The Treehouse.

But one of Tremont's less-visible and most important artistic legacies is The Pretentious Tremont Artists of the Literary Café ("The Lit"). Founded in 1988 by local

artists and residents Tim Herron and Brian Pierce, the group quickly grew into a small army of creative types, gathering regularly to produce portraits and, more relevant to this story, stunning and unique homages to the Tremont neighborhood.

The Pretentious Tremont Artists are the soul of a new exhibit that recently joined the forty-piece *Tremont Art + History* exhibit—a permanent outdoor collection of "Old Tremont" scenes created by long-ago painters, illustrators, engravers, architects, sculptors, photographers and colorists. The new installation, titled *Contemporary Views of Tremont*, consists of a dozen Tremont street scenes by (of course) Tim Herron and Brian Pierce, and other local artists who were part of

(or perhaps inspired by) The Pretentious Artists troupe.

These all-weather digital reproductions were created in media ranging from pen and ink (Chris Deighan) and acrylic (Glenn Murray), to oil (Robin Roberts) and watercolor (Jeff Suntala). You can find the installation on a formerly nondescript wood fence at the corner of Professor and College Avenues. The exhibit is fully lit, so if you arrive in the middle of the night, the spirit of "The Lit" may be more apparent. ■

WALKABOUT TREMONT

c/o Tremont West Development
2406 Professor Avenue
Cleveland, Ohio 44113
walkabouttremont.com
216.575.0920

To see more art in Tremont, check out Walkabout Tremont for art, fashion, music, food, drink and entertainment the second Friday of each month from 5:00 to 10:00pm. Upcoming dates are May 8, June 12, July 10 and August 14: experiencetremont.com/featured-events.

818 Studios in Tremont Takes a Long-Term Approach to Weathering the Coronavirus Storm

by Barbara Merritt



LEFT TO RIGHT: The Jefferson Avenue door to 818 Studios; Installation view of the 2nd floor galleries; Proprietor Barbara Merritt wearing a COVID Mask.

I'D LIKE TO START by saying that this pandemic has, and will, change the way most art-related entrepreneurs do business for an indefinite period of time. These changes are going to be difficult and painful on some levels. Please know that I am more than willing to extend a helping hand to my neighboring businesses in Tremont so that we can all get through this together. And we will. There is no doubt that we are in the thick of things now.

As a gallery and a photography studio, 818 Studios has suffered the effects of COVID-19 on two fronts. We have regretfully cancelled the April 25 opening reception with printmakers John Saile and Rebekah Wilhelm. From what I

understand, however, both artists are now able to create more work for the show, and we are still hoping to hold the opening this summer. 818 Studios has also had to cancel several photo shoots, both on location and in studio. These are the jobs that pay the rent. Thankfully, there's a fairly thorough support system being built on community, state and national levels that will help curb some of the damage. With that, along with some hard work, I really believe 818 and the community of Tremont will continue to thrive on an even higher level.

Since this all began, we have been working on a light remodel of 818 Studios. A new coat of paint and a deep cleaning have helped immensely during the last two weeks of uncertainty and disbelief. In the coming weeks, the website and online sales points are being polished and streamlined. An online gallery of artwork is already available for each artist that we represent. There's also plenty of time for planning future shows and shoots so

that we can get up and running smoothly after the quarantine is over. We will also be holding online contests and giveaways in order to maintain some focus on the gallery. In a nutshell, there's plenty to do during this difficult time.

Being located in the neighborhood of Tremont has helped considerably. A feeling of belonging and community is so important in these troubled times, and it's a relief to know that there is support available on many fronts. I believe that when this quarantine is lifted, a lot of galleries will be having something akin to a grand reopening. I'm looking forward to these shows and the Walkabout Tremont events that summer and fall will bring on the second Friday of each month.

The weeks ahead will be challenging for 818 Studios and for all of us, but I hope we can all persevere by keeping busy and working towards an outcome that is different, yet better, than where we left off. I've come to full realization that we are no good without each other. ■

818 STUDIOS

818 Jefferson Avenue
Cleveland, Ohio 44113
Merritphoto.com/818studios

Physical, Psychological, Emotional

by Mindy Tousley, AAWR executive director



LEFT TO RIGHT: Artists Archives of the Western Reserve Executive Director Mindy Tousley, with Marketing and Program Manager Megan Alves and Collections Registrar Kelly Pontoni

LIKE EVERYONE, everywhere, we are dealing with the coronavirus on a multitude of levels: physical, psychological, and emotional. The landscape we all navigate at this time is a shifting balance of forced separation and the need for human contact.

Speaking for myself, as an artist who enjoys creating in solitude, but is also accustomed to job-related social interactions, this balancing act is not as easy as I thought it would be. There are daily pitfalls connected to working at home: communicating with staff, board members and

committees through internet services, rearranging preplanned exhibition and programming schedules, bombardment of helpful webinars, troubleshooting internet access, generally keeping the wheels turning and all of the balls in the air.

It requires a real team effort between good leadership, inventive staff, an engaged board, and supportive members to weather this particular storm of disaster. Together we have strategically refocused our efforts on our mission to support Northeast Ohio artists, particularly our archived artists and our member artists, through creative engagement of the community via eblasts, social media, the AAWR website, and platforms like Zoom.

I think our small size has been an advantage as we can respond with flexible solutions and fast implementation. A virtual tour of the *2020 Annual Members Exhibition*, currently hanging unseen in the gallery, was created in the 24

hours between the mandate and the time we shut down. A Facebook Watch Party replaced the opening reception; and this, plus a combination of all of the above, has been used for promotion, driving sales through our website. We have rescheduled future exhibitions and programming and moved our emphasis into utilizing regional talent for lectures, rather than past practices of relying on presenters from out of state.

The Archives has an endowment which gives it some financial stability in

these uncertain times. Our policy since 2015 has been to offer workshops, lectures, and other educational programming for free, so unlike other organizations, we are not missing the income from these fees. To date the AAWR has not experienced employee lay-offs, but we are planning on taking advantage of some of the CARES Act's options to ensure that this remains the case.

Strange times indeed, but I believe I can safely state that the Archives will stand firm for the future. □

ARTISTS ARCHIVES OF THE WESTERN RESERVE

1834 East 123rd Street
Cleveland, Ohio 44106
artistsarchives.org
216.721.9020

CMA Online: Home Is Where the Art Is



LEFT: Cleveland Museum of Art's ArtLens collection wall. RIGHT: The ArtLens app makes the digital collection available anywhere.

THE CLEVELAND MUSEUM OF ART's strategic plan *Making Art Matter: A Strategic Framework for Our Second Century* (2017) distills the myriad elements of a museum experience into three essentials: Art, Place, and Audience. Collectively, the three activate engagement, inspire wonder, and advance the CMA's mission to "create transformative experiences through art, for the benefit of all the people forever." What changed dramatically in March 2020 was the "Place" where "Art" and "Audience" come together.

During the museum's temporary closure, our place is a virtual one. Our multifaceted digital approach to serving the community is Home Is Where the Art Is. With this online initiative, not only do we

assert the power of the arts to promote connections, inspire joy, and so much more, but we acknowledge that individuals throughout our local community—and around the world—cherish this museum's permanent collection and will draw great comfort, and even strength, from its sustained presence in their lives.

The museum's digital offerings are expanding daily and presently include:

- **Collection Online** enables users to access more than 61,000 artwork records and to explore high-resolution images, videos, and metadata including provenance, exhibition history, and citations.
- **ArtLens App** facilitates digital exploration of the CMA's galleries from any smartphone or tablet. The ArtLens App is free to download. Users can browse through a curated list of tours created by the CMA or choose favorite works of art to create and share their own tours.
- **Open Access** allows users to collaborate, remix, and reuse images of 30,000 public-domain artworks from the CMA's collection for commercial and

non-commercial purposes.

- **Digital Archives** features audio and visual recordings of past museum programs and events, oral histories, and preliminary renderings of works in the CMA collection.

- **Video Series** shares current insights of CMA curators and other museum professionals on exhibitions, artworks, and programs scheduled during the time CMA is temporarily closed.

- **Blog: CMA Thinker** offers deep-dive pieces on a single artwork written by curators, glimpses behind the scenes with conservators, and more.

- **Social Media** provides updates and deep dives into museum content via **Facebook**, **Instagram**, and **Twitter**.

During the museum's closure, the CMA staff continue to prepare exhibitions and programming for the community to enjoy when it is declared safe to gather in the galleries again. In the meantime, the commitment to bringing the best art in the world to people in Ohio and beyond is as strong as ever. ■

CLEVELAND MUSEUM OF ART

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clevelandart.org

CIA's Mission: Keep the Learning on Track

by Karen Sandstrom



THIS PAGE: Fiber works by Destyni Green. FACING PAGE, LEFT: Spring Break Cooking, by Bailey Miller. FACING PAGE, RIGHT: Quarantine Dance Tunes 2020, by Nick Birnie.

THE CLEVELAND INSTITUTE OF ART has always touted the problem-solving skills of its artists and designers. Coronavirus gave the CIA community a dramatic chance to prove it.

When the virus first hit Ohio in March, state restrictions on public gatherings affected everything from the education of its bachelor's degree students to delivery of continuing education and Cinematheque films in the Peter B. Lewis Theater.

Operations changed, but learning and making kept right on happening.

"We were committed from the start that the education of our students simply had to stay on course," said Grafton Nunes, president and CEO.

In mid-March, Nunes announced that all classes would be moved online and that

students would not be allowed access to CIA studios, classrooms and shared fabrication spaces.

Faculty immediately began adjusting course plans for online delivery. Freshmen, who were not required to have their own computers, were loaned laptops and tablets if they needed them. IT staff worked with vendors to make software available to students who would no longer have access to the college's computer labs.

As it became clear that state restrictions would continue beyond the end of the semester, the college announced the cancellation of in-person gatherings for hallmark educational events, including *Spring Show* and BFA Week. Plans emerged to turn the May 15 Commencement exercise into an online celebration.

"We would not have chosen to experience the semester as it unfolded," Nunes said. "It presented a host of struggles and grief over the loss of some of our most cherished traditions, especially for seniors."

"But the crisis also presented the choice as to whether to be defeated or to let experience be the mother of invention," Nunes added. "What we saw overwhelmingly was faculty, staff and students leaning into these new circumstances."

Sculpture + Expanded Media student Destyni Green switched the course of one project to make it more relevant to the times. Hunkered down at home with family in Maple Heights, she taught herself to knit for a fiber-based work. For a course in jewelry settings, she had been looking



forward to seeing her final designs materialize. Instead, she and her classmates worked in CAD to make 3D models they hope to be able to make on a 3D printer.

Green said the stay-home order made her appreciate what she gets from sharing studio spaces with her peers during normal times. And it helped her to loosen her anxious grip on routine and perfectionism. "It's odd that it took a quarantine and being away from CIA to accomplish that," she said.

For Drawing major Nicholas Birnie, the move online posed few material difficulties. "I don't use toxic materials, just graphite and gouache," he said. At his family's home in Massachusetts, he used his mom's scanner to share his work with faculty and fellow students.

Originally, he said, he worried that being separated from the studio and in-person class gatherings would take a toll on his motivation. "But then I saw it as an early introduction to what life would be like after we graduate. If you can't motivate yourself to make art without being in school, how can you make a career out of it?"

As it turned out, one of the hardest parts was home confinement itself. Long days within unchanging scenery were strangely exhausting, Birnie said. On the other hand, his artmaking process

loosened up. "It's been kind of an enjoyable release, where I can give myself more time to go down rabbit holes and explore what artmaking means," he said.

Faculty expressed similar experiences of challenges and victories. From the beginning, they shared online resources, prepared video demonstrations, and generally got creative with how to teach art in a virtual world.

Benjamin Johnson, chair of Glass, arranged for his students to receive a kit for turning powdered glass into a claylike material for executing their projects.

Nancy Lick, an adjunct faculty member in Illustration, assigned students to make a self-portrait that suggested a narrative about the effects of the pandemic.

Dan Cuffaro, chair of Industrial Design, noted that online communication was at times taxing. Missing were the visual cues that normally alert faculty that a student wants to speak. On the upside, he added, students benefitted from access to industry professionals working from home, who were happy to spend more time on project critiques.

Lane Cooper, chair of Painting, said one of the difficulties was conveying to students that faculty—who normally control so much of the class environment—couldn't fix everything in the COVID-19

era. "It was hard for them to understand that we couldn't just say, 'Our mistake, you can go back into your studios,'" she said.

"Some days were good, great even. Some days I felt like I was making a difference, that I was really helping by working with these emerging artists to find their way in the midst of this," Cooper said. "And some days I felt a bit lost and very sad for the world."

Reinberger Gallery—a big player in CIA's educational mission—had its own challenges. *TITLE TBD*, an exhibition curated by Meghana Karnik, was set to open in the gallery on March 26. With virtually all of the works gathered in the gallery, Director Nikki Woods was, as of April, "still hoping to be able to open this very relevant exhibition in the near future."

When that might be is still in question along with so much else. In early April, Ohio extended its stay-at-home order until May 1, and it was unclear how the spread of coronavirus might affect summer programs. Up in the air at CAN's press time were four weeks of pre-college for high school students, a ten-day residency program for high school art teachers, the *2020 Alumni Exhibition*, a host of continuing education classes and a slate of films at the Cinematheque. ■

CLEVELAND INSTITUTE OF ART

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cia.edu
800.223.4700

2020 ALUMNI EXHIBITION (AS IT STANDS) | JULY 10-AUGUST 14

REINBERGER GALLERY

Pivoting Towards Opportunity

by Erin O'Brien



38

Martin Creed, Work No. 2210: EVERYTHING IS GOING TO BE ALRIGHT, 2015 (installation view, Hauser & Wirth Los Angeles, 2019). Multicolored Neon, 24 x 837 5/8 in (61 x 2127.5 cm). Courtesy the artist and Hauser & Wirth. Photo: Mario de Lopez. © Martin Creed. All Rights Reserved, DACS 2020.

THE TALK of a three-week closure started in earnest in early March; but things changed quickly and two weeks later, moCa joined a host of area cultural venues in announcing we were closed until further notice. We cancelled programs we had lovingly curated and promoted. We announced that our annual gala, our largest fundraiser of the year, would be postponed. Facing a deficit, the difficult conversations regarding finances ensued.

As we landed in our home offices, "work from home" turned out to be a bit more complicated than the simple phrase implies. There were predictable space and technical issues. We also had to transform from serving visitors onsite to executing tasks in the virtual workspace.

It quickly became clear that staying relevant now, and in the future, would require more dedicated online engagement;

moCa's offerings have mostly centered around experiences in real space, often at our building. A pivot was in order, so we rolled up our sleeves and started to re-evaluate how we present ourselves on screens near and far. As of press time—which was just a few weeks from the frenetic dive into closure—we were still expanding our footing in the virtual world. So we soldier on, altering the way we work now—and in the future—with the goal of integrating how people will experience moCa from, well, anywhere. Hence while the situation is fraught, it's also bubbling with opportunity.

The emotional component to the closure revealed itself in quiet but undeniable ways. Like our offerings, heretofore we've been an on-site team. That is not to say we took our shared space and live interactions for granted, but we never imagined it would

all be ripped from us so suddenly. No one did. When it was, it prompted the classic feelings of grief and loss. Staffers created slack channels to fill the void, offering caring links, personal photos, and charming missives. But when we came together for our first online staff meeting, with all those familiar faces smiling from our screens, the relief was palpable. Just seeing each other was reassuring: a cloud lifted.

Normally, moCa's exhibitions change three times a year, but for 2020, our summer season will be an extension of our winter offerings, including *Temporary Spaces of Joy and Freedom* and Margaret Kilgallen's *that's where the beauty is*. There will, however, be one new addition: a neon installation from Martin Creed will illuminate Gund Commons on our ground level. We think its message couldn't be more appropriate. ■

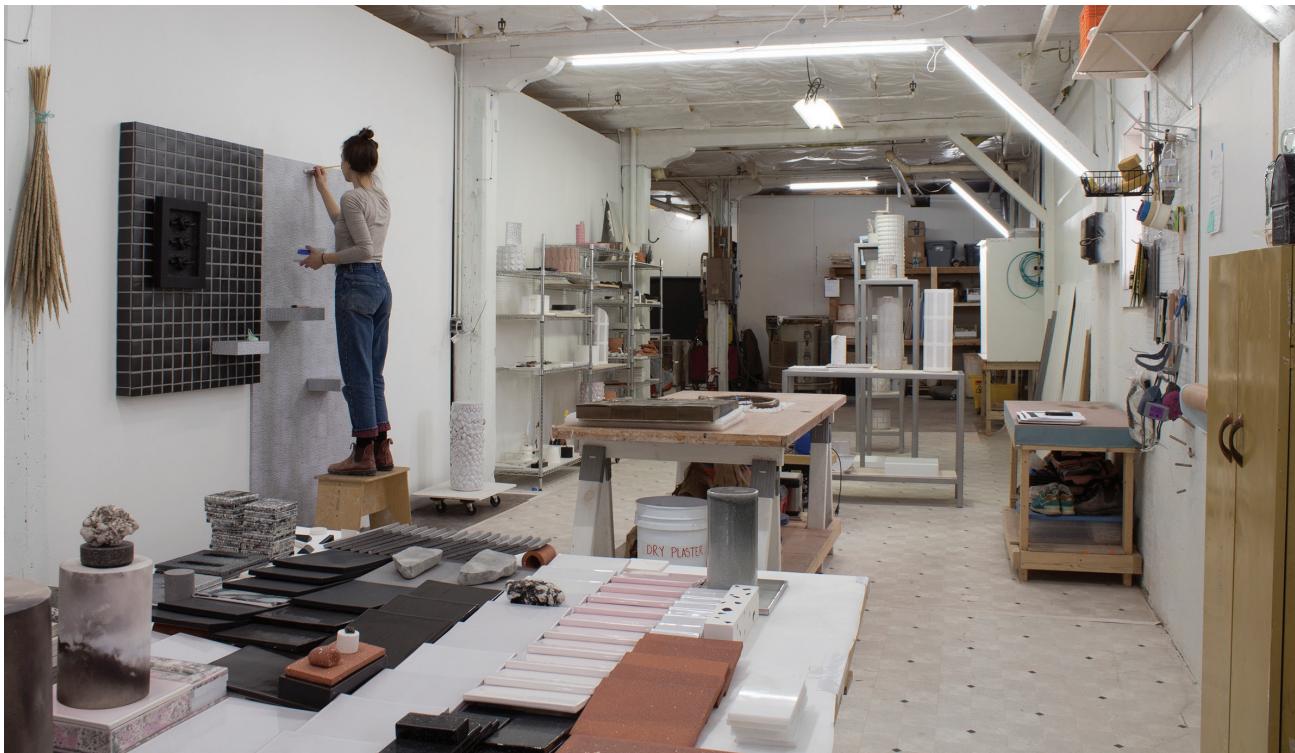
MOCA CLEVELAND

#mymoCa
11400 Euclid Avenue
Cleveland, Ohio 44106
216.421.8671

TEMPORARY SPACES OF JOY AND FREEDOM | THROUGH SEPTEMBER 6

MARGARET KILGALLEN: THAT'S WHERE THE BEAUTY IS. | THROUGH SEPTEMBER 6

A Quiet Time in the Galleries



Artist Emily Duke, at work in her studio. Duke was to be part of the two-person show *Revealed*, with Chelsea A! Flowers. The exhibit has been postponed during the COVID-19 crisis. In the meantime, Duke and Flowers have created video montages to give insight into their studio practices.

THE SCULPTURE CENTER closed the galleries to the public on March 18 and postponed all exhibitions and programs. This included the exhibition and opening reception of Revealed artists Emily Duke and Chelsea A! Flowers. The loss to these artists, who had spent months preparing and making new work for their exhibitions, is acute. TSC is building a mentorship program with the Cleveland Institute of Art, where Revealed artists would mentor, demonstrate, and talk about their work with specific classes. These programs were also cancelled. Chelsea A! Flowers' Negotiating the Art World artist talk about organizing a studio practice was

cancelled. The Sculpture Center's education program Photographing on a Budget, a popular series of four workshops for effectively documenting artwork scheduled to occur at the end of April and into May, was also cancelled.

Although this is a quiet time in the galleries and our space is dark, The Sculpture Center is shining light on Revealed artists Emily Duke and Chelsea A! Flowers by presenting two separate video montages of still frames and videos of the artists' work, studio spaces, and studio practices. The artists are producing these videos themselves and adding voice-overs discussing the inspiration behind the work that would have been on view in the galleries. It is our hope that this presentation will create an opportunity for the public to not only see the artists' work, but also gain a better understanding of their thought processes. These presentations will be available via The Sculpture

Center's website and social media. Frankly, we may continue this type of media presentation as an add-on to future Revealed artists' exhibitions. It is our hope that the quarantine will demonstrate ways we can be relevant to the public at all times. Of course, we hope the quarantine will be lifted in time for the artists to install at minimum a two- to three-week exhibition at the end of May, and thankfully the artists are flexible.

For now, The Sculpture Center is planning to move ahead with its summer exhibition: *The Shape of Sculpture, Recent Cranbrook Graduates*, from June 12 to August 7. This would be a first-time partnership with the preeminent Cranbrook Institute of Art, and show a juried selection of current work by 2021, 2020 and 2019 graduates of the sculpture program. ■

THE SCULPTURE CENTER

1834 East 123rd Street
Cleveland, Ohio 44106
216.229.6527

Got Hope?

by Liz Hope Maugans, director, Yards Projects



Installation by Liz Maugans, created for the first Rooms To Let festival in 2014.

You gotta give them hope. Harvey Milk

Hope is the sea change within ourselves, how we imagine our world and those who

are in it. My middle name is Hope, and hope brought me to Worthington Yards. To hope is to gamble, and with hope comes a world of possibilities. Worthington Yards and its developer, Dalad Group, took a gamble (on me) when they turned this old warehouse building into an art gallery and invited me to fill it, with the idea that art could ignite community building and catalyze civic connection.

YARDS PROJECT SPACE

725 Johnson Court
Cleveland, Ohio 44113
yardsproject.com

Hope doesn't mean denying our realities: it means facing them. Hope is where pain, disappointment, loss and grief can coexist with change. Hope almost always delivers new forms of resistance, deepens communication and cooperation, and ultimately presents a way for this change to occur.

I have checked in with my resident friends and the staff at Worthington Yards and know they are staying safe, as they walk their dogs, get necessary groceries, or just take out their trash. I hope the works of art on the walls that they pass each day are the distractions they need; and that the paintings and photos, videos and sculptures comfort them, and act as reminders about the important and meaningful things in their lives as the entire world has slammed on the brakes.

One of the works in the Dalad Collection at Yards is a Scott Goss video projection that is called Sometimes You Have to Jump into the Deep End to See How Well You Can Swim. A ledge is perched high near the ceiling, and an image of Scott is projected on the ledge where he is making several anxious attempts to take a leap of faith and jump into the lake that appears on another monitor below. He engages the viewers' curiosity by encouraging them to look up, identify, and interact so they can fully participate in how he feels taking that risk. Like Scott, we all have the opportunity to reimagine our alternative futures.

Tinnerman Lofts, another new Dalad Group project being developed in Ohio City, will continue featuring art as a major component in its vision and possibility and will open later this year. Leaning into this uncertainty offers an unnerving, yet exhilarating sense that anything is possible. At Yards Projects at Worthington Yards, we continue to believe in what is possible.

We miss you and hope to see you all soon. ■

Worthington Yards: Plein Air and Flat File Fridays

by Liz Maugans

YARDS PROJECTS at Worthington Yards will be putting together our annual Plein Air day, and it will truly be the Fresh AIR that we all could benefit from post pandemic. In its third year, Plein Air in the Yards will welcome artists to work from observation from the nature and beauty in our spacious courtyard. More than 25 artists attended last year, and it proves to be one of the favorite events of the season for both spectator and artist.

Yards Projects will be rescheduling all exhibitions, and the most current information can be found on our website: yardsproject.com. We champion this region's artists by connecting newcomers to Yard's Flat file Fridays. We will feature work by artists from our collection and past exhibitions each Friday. If you want to subscribe to this eblast, please contact yardsprojects@gmail.com. We are here to consult and stay connected during this time of social distancing. Yards Projects misses you all and we look forward to seeing you soon. ■



Plein Air painting in the courtyard at Worthington Yards

41

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Relying on the Internet in an Age of Uncertainty

by Claudia Berlinski



42

BFA design: Michelle Gabriel and Jalen Bosker

THE McDONOUGH MUSEUM has been dealing with repercussions of the COVID-19 pandemic since early March. Youngstown State University declared that all campus events would be canceled until April 1. For the museum that meant calling off musical performances, a film screening, poetry writing workshops, a poetry reading and the opening of our annual juried student exhibition. Along with everyone else, as the days and weeks passed, we were poised in wait-and-see mode, hoping that our cancelations would only be postponements.

Soon our cancelations extended through the end of the semester, taking with them the BFA/MFA exhibitions.



Thrown into high gear to develop a new plan for this much anticipated event, the museum staff researched alternatives until a clear solution emerged. We are in the process of creating a digital catalog accessible from our website, producing a print catalog for the students to keep, and taking advantage of our social distance gallery on Instagram to reach a broader audience. Our MFA graduate will showcase her work in September in the Judith Rae Solomon Gallery housed in our neighboring building, Bliss Hall.

The McDonough locked its doors at 5:00pm on March 19 and, gratefully, we are able to continue working from home. Because the reopening of campus and

the museum remains vague, we have had to postpone summer exhibitions, likely for a whole year, and develop a contingency plan in the event that we resume operations in our brick-and-mortar home before August. If we return to the museum by early summer, we will likely be able to provide a proper send-off to our BFA students and host an actual exhibition for those who are still interested in participating.

Alongside the cumulative art world, the McDonough Museum rushed to social media with content to help provide relief from our shelter-in-place situation through beautiful and inspiring imagery. We have been able to adapt our annual juried student exhibition—one of our early cancellations—into SAAVE: Student Art Association Virtual Exhibition. While it is not juried, it still highlights the artistic achievements of YSU Department of Art students and can be found on both the McDonough Facebook and Instagram accounts. Additionally, the museum's YouTube channel will be host to a project of the Cliffe College of Creative Arts and Communication, titled C3: Cliffe Creative Connections, that features video presentations of the creative endeavors of Department of Art faculty. ■

YOUNGSTOWN STATE UNIVERSITY

John J. McDonough Museum of Art
525 Wick Avenue
Youngstown, Ohio 44502
mcdonough.ysu.edu
Facebook: McDonough Museum of Art
Instagram: mcdonough_museum_of_art
YouTube: McDonough Museum of Art

SAAVE: STUDENT ART ASSOCIATION VIRTUAL EXHIBITION

ONGOING DIGITAL EXHIBITION

Facebook: McDonough Museum of Art & Instagram: @mcdonough_museum_of_art

C3: CLIFFE CREATIVE CONNECTIONS | ONGOING DIGITAL EXHIBITION

YouTube: McDonough Museum of Art

2020 SPRING GRADUATING BFA EXHIBITION | EARLY MAY 2020 DIGITAL EXHIBITION

Website: mcdonough.ysu.edu & Instagram @gallerysocialdistance

ENIGMATIC REFLECTIONS: DEPARTMENT OF ART FACULTY EXHIBITION, PATRICIA BELLAN-GILLEN | AUGUST 28-OCTOBER 24

Chicks Have the Best Laid Plans....

by Judy Takács



Love, *Athena Triptych*, center panel, Judy Takács, Oil on canvas, 2020

SIX YEARS AGO, I started to pitch my traveling show, *Chicks with Balls: Judy Takács paints unsung female heroes*, to Ohio museums.

I focused on the Zanesville Museum of Art especially. I loved their folksy Central Ohio vibe. The museum sits on a suburban street with a classic red mailbox, next to a home-based tanning salon! It also has a Rubens, two William Merit Chases and prints by Picasso, Matisse and Rembrandt! And whenever we met, Executive Director and Chief Curator Laine Snyder was so enthusiastic about showing my Chicks portraits. After I won Best in Show at the 73rd Ohio Annual Competition in 2018, we finally established a *Chicks* show date for February 13, 2020.

I was a little wary of a snowy winter art opening in Ohio and tracked the weather

my first scheduled gallery talk, *Chicks with Balls: You, Me and Everyone we Know*, also well-attended.

In conjunction with the ZMA *Chicks* show, there was a Satellite Exhibit at The Art Loft Zanesville. This Central Ohio version of 78th Street Studios is where my epic *Love, Athena Triptych*, which bridges the gap between the *Chicks* and my *Goddess Project*, debuted for the crowd at their First Friday Artwalk, on March 6.

Three successful Chicks events down, with only one more to go—until mid-March of course. That's when corona became a "thing" and every other thing changed. The museum closed. Art Loft Zanesville closed. And, my second gallery talk, *Beyond Chicks with Balls: The Goddess Project*, planned for March 19, wasn't going to happen—at least not in Zanesville.

Expecting this, I shifted gears pretty easily when the ZMA asked me to put together a virtual talk. It would still be about *The Goddess Project*, where I view characters from the mythology of all religions through a contemporary feminist lens. I would be broadcasting, however,

hourly as the show date grew closer. Despite travel delays for out-of-town chicks and excuses from some Northeast Ohio friends, the opening reception was well-attended, and went off without a hitch.

Two days later, the weather was fine, and I gave

from my studio, via Facebook Live. Two of my sons were now home because of corona evictions from college, so I had a crew to film me as I toured my house, showing paintings like *#Me(dusa)too*, *Arachne: Predator and Prey* and my various *Venuses*. I also dressed up for a little *tableaux vivant* to talk about the *Love, Athena Triptych*, which was on lockdown in Zanesville.

I thought of this appearance as a live tv show and prepared for it extensively, placing props along the path through my house and rehearsing my lines to sound unscripted. I loved giving the talk, had 350 views that night, and checked back a week later to see it was up to 765. Compared to the physical talk I gave a month earlier at the museum, when I felt pretty good about filling thirty seats, the reach was amazing!

So amazing, in fact, that I've decided to do a regular Facebook Live spot—during the corona time at least—**LIVING FIGURATIVELY with Judy Takács, Facebook Live on Thursdays at 6:00pm EST.** I'm billing it as the show that asks the question, "Why NOT fill your home with the faces and figures of fascinating people you don't even know?" Each week I'll talk about one piece of figurative art, my own or one from my collection.

And, as I am turning in this article, here's another late-breaking development: the Zanesville Museum of Art museum has decided to hold over my show through July 18! The hope is that the museum can reopen in early June, and we can squeeze in a few more weeks of *Chicks with Balls* viewing.

Such a rollercoaster of awfuls and awesomes during this time of corona—for me, a six-month museum show, and a regular Facebook Live spot, and of course a six-month spring break with my boys home. I'm hoping my friends, family and community will stay safe and healthy so we can actually enjoy some of the opportunities this adversity has given us. ■

ZANESVILLE MUSEUM OF ART

620 Military Road
Zanesville, Ohio 43701
zanesvilleart.org
740.452.0741

THE CLEVELAND FOUNDATION PRESENTS
CREATIVE FUSION

CONTAR 2020 Update



44

Because of the ongoing COVID-19 crisis, the residencies and programming of Creative Fusion 2020: *CONTAR* have been postponed.

This has been a heartbreakng decision. But with the future safety of public gatherings in doubt, the anticipated difficulty of securing visas for international artists, and mandatory quarantine regulations for US-based artists entering Ohio from other states, it became increasingly clear that we would not be able to accomplish our original plans this year.

Taken literally, social distancing is an alarming term. Distance and disconnection among members of a society breed harm. While we maintain physical distance in order to prevent the spread of illness, we need social connection, now more than ever, in order to maintain emotional health and resilience.

What has become abundantly clear is just how much the individuals who do not often find themselves in the public spotlight—our essential workers, many of whom call Clark-Fulton home—count. And how much we count on them. What should also be clear is that artists and cultural advocates also do essential work. We need music and film and books and performances provided virtually to get through these times of isolation. This is how we maintain social connection.

While virtual arts and cultural programming have represented a vital lifeline in our current situation, there was a lot of magic specific to our partners' original plans that could not be replicated online. They all continue to find ways to forge social connection during difficult times, but the magic in their specific Creative Fusion concepts deserves to be experienced as planned, when it is safe to do so. We can't wait to let you know when we can finally go forward with Creative Fusion: *CONTAR*.

— Courtenay A. Barton, Cleveland Foundation Program Manager for Arts & Culture

For more information please visit: clevelandfoundation.org

Programa Fusión Creativa 2020, CONTAR: Actualización

Debido a la crisis actual de COVID-19, las residencias y las actividades del programa Fusión Creativa 2020: CONTAR, han sido pospuestas.

Esta ha sido una decisión desgarradora. Pero sin la certeza de poder tener eventos públicos seguros en el futuro, más las dificultades que representan para nuestros artistas internacionales invitados poder tramitar una visa en las condiciones actuales, además de la cuarentena obligatoria para los artistas que podrían venir de otros estados, es muy evidente ahora que no vamos a poder concretar nuestros planes originales para este año.

Si tomamos literalmente la frase "distanciamiento social", esta es alarmante. La distancia y la desconexión entre los miembros de cualquier sociedad generan problemas. Si por una parte hay que mantener la distancia física para evitar la propagación del virus, por la otra es necesario afianzar, más que nunca, nuestra conexión social para poder mantener nuestra salud emocional y nuestra capacidad de resistencia.

Lo que sí ha quedado suficientemente claro en estas circunstancias es cuánto cuentan muchas personas que no están con frecuencia bajo los reflectores mediáticos: nuestros trabajadores indispensables, muchos de los cuales residen en Clark-Fulton. Y cuánto contamos nosotros con ellos. Lo que también debe quedar claro es que los artistas y los promotores culturales realizan un trabajo esencial. Necesitamos música, películas, libros y espectáculos que son ofrecidos de manera virtual para poder sobrellevar estos tiempos de aislamiento. Es así como mantenemos nuestra conexión social.

Si bien es cierto que la programación cultural y artística ofrecida de manera virtual ha sido vital en las circunstancias actuales, también lo es el hecho de que gran parte de la magia que podrían brindar los planes originales propuestos por nuestros colaboradores, no puede replicarse de forma digital. Todos estamos buscando formas de forjar vínculos sociales en estos tiempos tan difíciles. Pero la magia de ciertas propuestas específicas de nuestros colaboradores merece ser experimentada tal y como fue propuesta, cuando sea seguro poder hacerlo. Tan pronto podamos estaremos comunicándoles cuándo podemos concretar nuestros planes para el programa Fusión Creativa: CONTAR.

— Courtenay A. Barton, Directora del Programa para las Arte y la Cultura de la Fundación Cleveland.

For more information please visit: clevelandfoundation.org

Creative Fusion in a Time of Social Distance

by Susie Underwood



Due to the COVID-19 Crisis and the need to limit gatherings of people and international travel, Creative Fusion projects of the CONTAR cohort are on hold. Watch *CAN* for stories about the artists and their community-oriented projects in August and other upcoming issues. ABOVE: Detroit-based painter Gisela McDaniel, hosted by MetroWest, may start work later this summer on a mural to honor kidnapping survivor Gina DeJesus and the organization she co-founded with cousin Sylvia Colon: the Cleveland Family Center for Missing Children and Adults. OPPOSITE PAGE: Artist Hector Castellanos Lara, who came to the US from Guatemala decades ago, will collaborate on projects at Art House, Inc.

46

A lot has happened since the last issue of *CAN* hit the streets. Change and uncertainty have become the backdrop of our lives as we attempt to adapt and reorient, with conflicting bits of news swirling in an overwhelming eddy of information.

Most of us in the arts or nonprofit world understand the importance of flexibility and creativity. It's essential to our survival. In art, ambiguity is a given. Rather than shrink from the challenge, we persist and use these opportunities to try something new or to find inspiration. While this current situation is unique and unprecedented, the need for this mindset is not.

I am writing this at the end of March, during the early days of "social distancing," a term we will long remember. I don't know what is yet to come, but I am heartened by some of what I have seen.

On March 20, in partnership with Creative Fusion: The Art of Democracy, Thomas Fox hosted the first virtual CreativeMornings Cleveland. His fellow CreativeMornings hosts across the globe shared ideas and tips on how to make it work. Instead of hosting the event at our Creative Fusion partner venue, Julia De Burgos Cultural Arts Center, we attended remotely from our homes to hear speaker Daniel Ortiz, whose heartfelt message on identity, community, and civic engagement felt incredibly relevant. Everyone seemed happy to be socializing and it showed that collaboration is still possible from a distance.

I've seen fun ideas like art-to-go kits from neighborhood arts organizations, such as Art House, and I was impressed by the Rapid Response Fund formed almost immediately by local funders and donors across the community. My own employer, MetroWest Community Development Organization, has quickly adapted to a distributed work model to continue providing resources to the

community, such as listings for school lunch locations or local businesses open for carryout.

With all this in mind, I am hopeful for the future of the Cleveland arts community. I know that, while many art events have been cancelled, art is still happening, waiting in the wings, ready to squirm its way to the surface.

Creative Fusion: CONTAR will take place within a community that is rife with creativity and resiliency. Before this crisis emerged, Clark-Fulton, Brooklyn Centre, and the Stockyards were neighborhoods already dealing with unemployment, ICE raids, and the looming challenges of development. Even so, it is a community that is easy to love and has deep roots and an identity that is difficult to quash. During my short time at MetroWest, I've already formed an attachment to this place that provides a real purpose to the work we are doing. I always say, if you don't know why you are working in the arts or the nonprofit world, what is the point?

The "why" for me has long been Creativity. I have personally experienced the profound effects of creativity on my life and so, like a religion, I believe in its Truth, unequivocally. With that being said, I've also spent a good deal of time studying the science of creative thinking and what it means to "think like an artist." Every mind has the capacity for creative thinking and often it is challenges that bring these skills and habits of mind to the surface.

Now is one of those times. Will we use this opportunity to experiment and adapt? Will we let ourselves get comfortable with the ambiguity of the moment? Will we have fun exploring new modes of communication and learning? Will we ask for help and discover the benefits of collaboration? I guess what I'm asking is this: How will we rise to the challenge? ■

La Fusión Creativa en Tiempos de Distancia Social

Por Susie Underwood, Traducción: Damaris Puñales-Alpízar



Debido a la crisis de COVID-19 y a la necesidad de limitar las conglomeraciones de personas y los viajes internacionales, los proyectos del programa Fusión Creativa 2020: CONTAR, han sido pospuestos hasta nuevo aviso. A partir de agosto, la revista CAN le traerá historias sobre los artistas y sus proyectos comunitarios. ARRIBA: El artista Héctor Castellanos Lara, quien llegó a los Estados Unidos procedente de Guatemala hace décadas, colaborará en proyectos en Art House, Inc. PÁGINA OPUESTA: La pintora con sede en Detroit, Gisela McDaniel, invitada por MetroWest, podría comenzar a trabajar más tarde este verano en un mural para honrar a Gina DeJesus, sobreviviente de un secuestro hace varios años, y a la organización que DeJesus y su prima Sylvia Colon crearon, el Centro Familiar de Niños y Adultos Desaparecidos de Cleveland.

Mucho ha ocurrido desde que el último número de CAN salió a la calle. El cambio y la incertidumbre se han convertido en el telón de fondo de nuestros intentos de adaptar y reorientar nuestras vidas, al tiempo que recibimos una sobrecogedora cantidad de noticias contradictorias.

La mayoría de nosotros en el mundo de las artes o en proyectos sin fines de lucro comprende la importancia de ser flexibles y creativos, ya que esto es esencial para nuestra supervivencia. En el arte, la ambigüedad es parte de nuestra realidad. En lugar de evitar el desafío, se persiste y se aprovechan estas oportunidades para intentar nuevas ideas o para encontrar inspiración. Si bien es cierto que la situación actual es peculiar y no tiene precedentes, la necesidad de pensar de esta forma, no lo es.

Escribo estas líneas a fines de marzo, durante los primeros días de "distanciamiento social", un término que por mucho tiempo habremos de recordar. No sé qué vendrá, pero lo que he visto me da aliento.

El 20 de marzo pasado, en colaboración con Fusión Creativa: El arte de la democracia (Creative Fusion: The Art of Democracy), Tom Fox organizó la primera sesión virtual de Las mañanas creativas de Cleveland (Creative Mornings Cle). Sus anfitriones, desde diversos rincones del mundo, compartieron ideas y consejos sobre cómo hacer que este proyecto funcione. En lugar de congregarnos en el local del Centro de Arte Cultural Julia de Burgos, nuestro socio en el programa Fusión Creativa, tuvimos la oportunidad de escuchar, desde nuestras casas, a Daniel Ortiz, cuyo mensaje sobre la identidad, la comunidad y el compromiso cívico fue tremadamente relevante y sincero. Todos parecían contentos de participar y esto demostró que la colaboración es también posible desde la distancia.

He visto ideas divertidas, como la distribución de paquetes de "arte para llevar" promovida por organizaciones artísticas como la Casa del Arte (Art House). Me impresionó también el fondo de respuesta rápida creado casi inmediatamente por la Fundación Cleveland. Mi empleador, la Organización para el Desarrollo de la Comunidad de MetroWest, igualmente adoptó de forma expedita un modelo de trabajo que garantizara el seguir proveyendo recursos a la comunidad, como información sobre dónde recoger almuerzos escolares, y los negocios locales que estaban brindando servicios para llevar, por ejemplo.

Con todo esto en mente, tengo esperanzas en el futuro de la comunidad artística de Cleveland. Sé que, mientras muchos eventos de arte han sido cancelados, el arte todavía se sigue produciendo, agazapado en las alas, listo para salir a la superficie en cualquier momento.

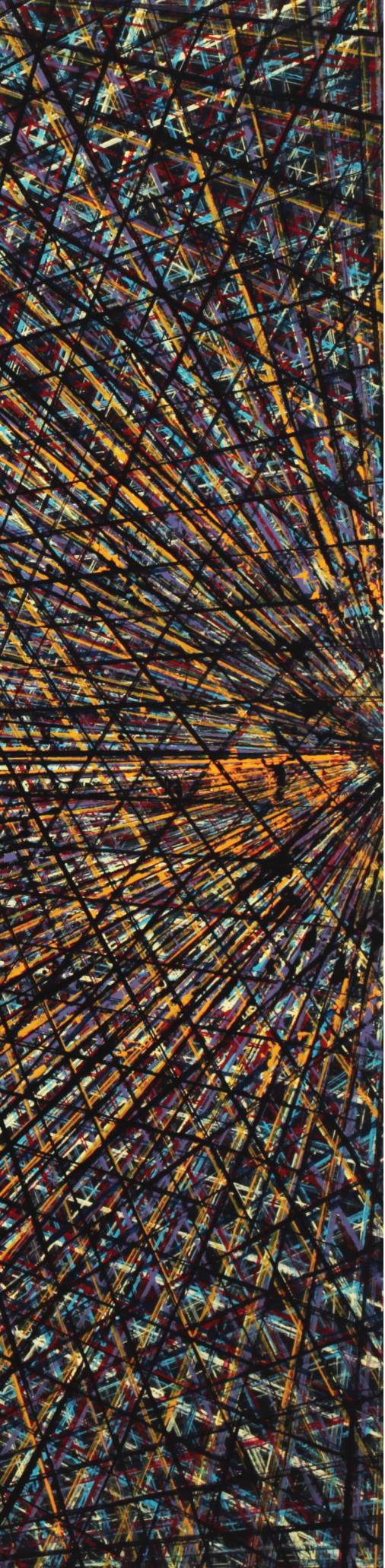
Este año, el programa Fusión Creativa tiene lugar en una comunidad imaginativa y resistente. Desde antes de que surgiera esta crisis, los barrios de Clark-Fulton, Brooklyn Center y Stockyards ya estaban lidiando con problemas de desempleo, redadas del Servicio de Inmigración y Control de Aduanas de los Estados Unidos (ICE, por sus siglas en inglés), e inminentes desafíos para el desarrollo. Pese a todos estos problemas, es una comunidad de la que es muy fácil enamorarse, una comunidad que tiene profundas raíces y una identidad única que es imposible anular. Durante el poco tiempo en que trabajé en MetroWest, pude formar una conexión especial con este lugar, lo que le brinda un propósito real al trabajo que hago. Siempre digo que si no sabes porqué estás trabajando en las artes o en el mundo sin fines de lucro, ¿de qué vale hacerlo?

Para mí el porqué ha sido siempre la creatividad. He experimentado personalmente el efecto profundo que la creatividad ha tenido en mi vida, y creo en esta verdad de manera inequívoca, como si de una religión se tratara.

También he pasado mucho tiempo estudiando la ciencia del pensamiento creativo y lo que significa "pensar como un artista". Todas las mentes tienen la capacidad de pensar creativamente, y muchas veces son los propios desafíos de la vida los que activan estas habilidades y cambian los hábitos de la mente para hacer aflorar la creatividad.

Este es uno de esos desafíos. ¿Seremos capaces de usar esta oportunidad para experimentar y adaptarnos? ¿Nos acomodaremos a la ambigüedad del momento? ¿Podremos divertirnos explorando nuevas formas de comunicarnos y aprender? ¿Nos atreveremos a pedir ayuda y a descubrir los beneficios del trabajo colaborativo? Creo que, a fin de cuentas, lo que quiero preguntar es cómo nos enfrentaremos a este reto. ■

SHOW POSTPONED,
ARTIST MATTHEW GALLAGHER
GRAPPLES WITH THE IMPACT
OF COVID-19



by Brittany M. Hudak

As local art galleries began shutting their doors due to the pandemic, planned exhibitions slowly started to be cancelled or postponed for the foreseeable future. Working artists, whose entire livelihood could be tied to one significant show, watched aghast and with little recourse as Ohio's stay-at-home orders were extended. As the summer issue of CAN went to press, the summer arts calendar was beginning to be impacted as well, and "back to normal" was looking like an increasingly distant reality. So what does this mean for local artists like Matthew Gallagher, whose April show at HEDGE Gallery in 78th Street Studios is postponed indefinitely? I spoke with Gallagher about how the COVID-19 crisis has affected their practice in particular, and what the Cleveland arts scene might look like in the post-pandemic future.

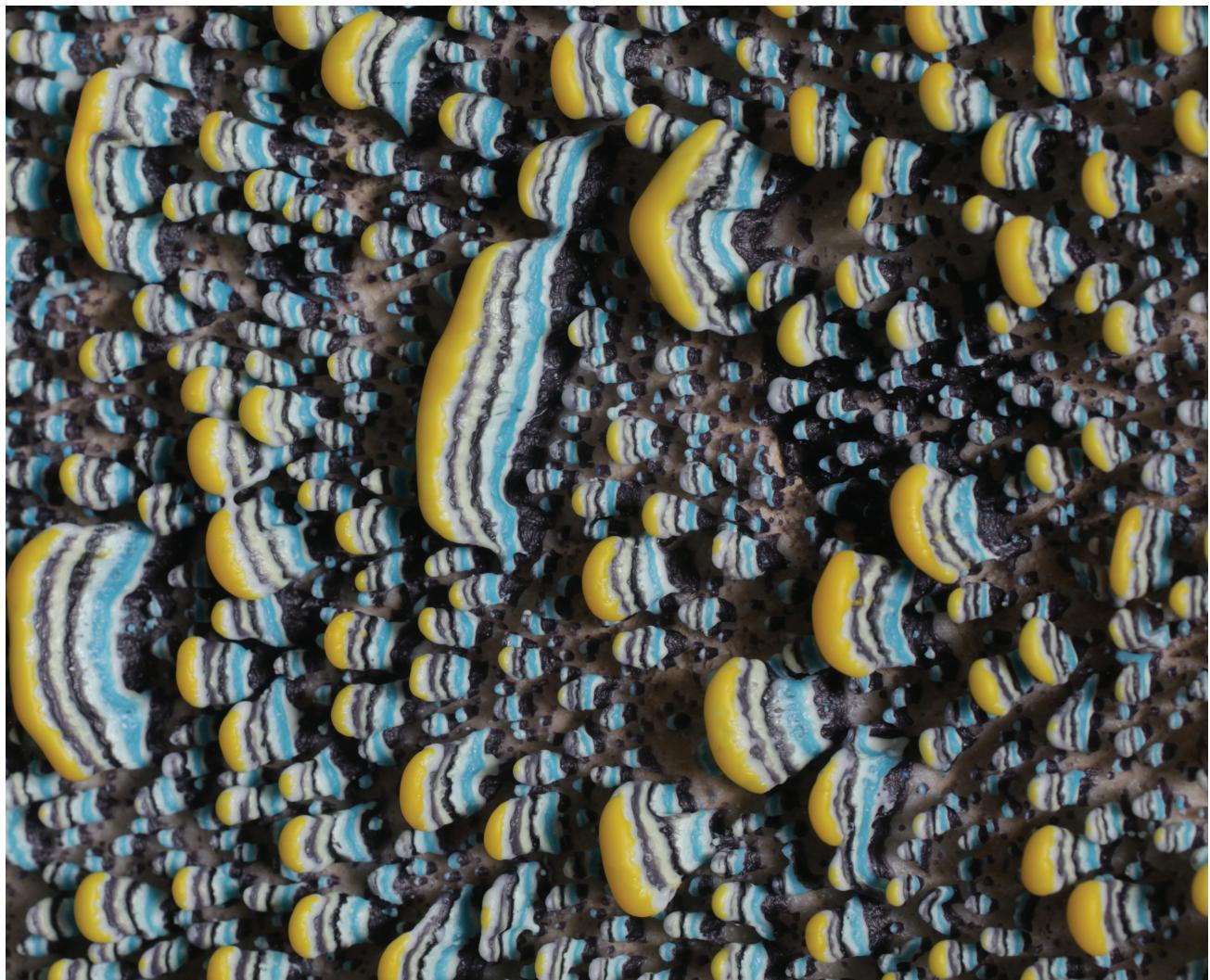
The show that was to open April 17 is titled *Research and Development*, which sums up Gallagher's oeuvre perfectly. It is an ongoing research project, a bit like a long-term scientific inquiry. Their work asks questions about how we perceive the universe around us, and how we think about natural forces that we encounter every day, but cannot see—think soundwaves or gravity. As they explain, "I am in the studio experimenting and playing with physics and chemical reactions that produce a visual arts-oriented outcome." They were planning on featuring "different bodies of work in the show that elaborate on experiments with magnetism, mathematics, visualizing sound waves, chromatography/capillary action, metalwork, generative processes, and optical illusions." Gallagher makes visible the invisible.

One of the most visually stunning examples of this kind of work is Gallagher's series of precariously beautiful magnetic sculptures. Gallagher creates the unique shapes and graceful configurations by using natural magnetic forces to move the material: "For these pieces, I use strong rare earth magnets and home-brewed acrylic resin and iron filing mixture. The magnetic field is very strong and serves as an invisible armature for the sculpture to form to. I sculpt the material a little bit with my hands and other little tools to get different shapes and patterns. Then the pieces get baked with heat to harden the resin. I remove the magnet from the piece and add color and highlight different forms in the piece with an airbrush. I think of them as 'magnetic field fossils' because they trace the form of the magnetic field, but are no longer magnetized, revealing a force that was once there, was captured by material, but is no longer present."

Fossil seems like an apt description, as the resulting work is surprisingly organic, calling to mind coral, plants, or some sort of—gasp—virus seen through a microscope. Fractals abound in these delicate sculptures; and despite their solidity, they look like a stiff breeze would completely take them out, the grains blown away like sand.

Other work planned for the show includes encaustic pieces that resemble brightly-coloured mushrooms growing on a log, created by a long process of repetitively layering the material to generate the forms. Gallagher is captivated by repetitive processes that create organic forms, like cell division, molecular organization, and geological processes. His work in acrylic also demonstrates this interest. These compositions are created by repeatedly striking elastic bands coated in paint against the surface, propelling the paint by the vibrations of sound waves. The resulting work, built up with myriad layers of paint, literally gives the viewer the ability to see sound.

With an art studio that is more like a science laboratory, Gallagher's materials are, perhaps unsurprisingly, not cheap. And while Gallagher's freelance practice has been quite successful, and sales have been steady, those funds were invested almost entirely in this new exhibition. Gallagher explains, "I had an amazing year last year, but I spent everything I had saved on this exhibit, feeling confident I would make it back and then some. I just wasn't expecting a global pandemic. So at the moment I have a ton of art assets that I created that are difficult to liquidate." Gallagher has applied for the Foundation for



PREVIOUS PAGES: Vectors Multi, Acrylic on panel, 36 X 36 inches. ABOVE: Growth Mantra, Encaustic on panel (detail), 2019. RIGHT: Dmitri, iron sculpture with acrylic paint, 8 X 8 X 8 inches, 2020.

Contemporary Arts Emergency COVID-19 Grant, and is trying to navigate the red tape of unemployment and other federal aid.

HEDGE Gallery has been incredibly supportive to Gallagher during this unsure time—sending their in-house photographer, Aireonna McCall, to get some stellar documentation of the work. These photos are being shared on social media once a week to let people know the work currently exists, is definitely for sale, and will eventually be shown at the gallery.

But Gallagher is cognizant of the limitations of viewing art, in particular his art, online: “I’m personally not a big fan of the streaming concerts and virtual exhibitions. The internet is amazing for memes and quick content like tweets or really striking images, but for things that require more than ten to thirty seconds of attention, I find it’s hard to give artistic formats the attention they deserve online.” Gallagher admits: “My art really needs to be seen in person. Even though I have a lot of pieces that hang on the wall, I consider all of it to be sculpture. Even my paper and ink pieces play a lot with three-dimensional space, even if the z dimension is only microns thick. The human eye is an incredible precision instrument and can perceive all of that stuff, so it just doesn’t translate very well to the internet. I do

sell pieces through social media, but my work **has** to be seen in person for full effect.”

As this went to print, HEDGE did not have a date on the calendar for Gallagher’s show. While they are remaining optimistic, the reality is that this pandemic will forever change the Cleveland art world. But as Gallagher explains, maybe this is a moment, an opportunity for change: “I worry many different communities and small businesses and nonprofits may not survive this crisis. . . . In my heart I am optimistic, though. I truly hope that the Northeast Ohio art community will make some changes when this is over. I want the nonprofit arts institutions here to reexamine their priorities and feature more local artists, appoint more black and brown and queer people to **leadership** positions [their emphasis], and use their resources more effectively. We need to slow down, prioritize people over profits, and take excellent care of each other on a community and institutional scale.” □

Matthew Gallagher is represented by HEDGE Gallery. Please check hedgeartgallery.com to see more of their work, or matthew-gallagher.com.



CHRISTINE MAUERSBERGER: FROM POISONOUS BEAUTY TO UNIVERSAL MOTIONS

In the shadow of COVID-19, ARTneo/CAN Triennial exhibition prizewinner Christine Mauersberger confronts uncertainty with beauty and resolve

by Joseph Clark





PREVIOUS PAGE: Poisonous Beauty, the installation that won Christine her CAN Triennial exhibit. ABOVE: Painting in process, by Christine Mauersberger and Evan Graham.

In July of 2018, Christine Mauersberger installed *Poisonous Beauty* in the main stairwell of 78th Street Studios.

The work was inspired by the 2017 algae bloom in Lake Erie—the worst since 2014. The algal blooms were the inevitable result of government inaction—the failure to regulate fertilizer effluent from surrounding farms into the Maumee River. In 2014, the toxic level of algae growing in the lake had forced Toledo-area governments to warn Northwest Ohio residents not to drink tap water for three days.

Mauersberger made *Poisonous Beauty* by hanging plastic sheets stained with blue, green, and yellow ink, installing them in the main stairway at 78th Street Studios. The ink blots looked spontaneous, as if they had not been applied with human hands, but had grown onto the plastic.

The greens of *Poisonous Beauty* are clearly the greens of plants. But unlike trees or shrubs, the blots are formless, flowing, as if suspended in a liquid. What Mauersberger made was not a landscape, but a waterscape. As land-dwelling apes, most of our bodily transactions are with middle-sized dry goods. Water, and liquids more generally, are inhospitable and mysterious. Therefore, the relative unfamiliarity of fluids allows great freedom in interpreting *Poisonous Beauty*. It can be understood as

representing algae on any number of scales: seen from the air over many square miles, on the surface of a pond the viewer is standing in front of, or cell by cell under a microscope.

Poisonous Beauty did not have to be ugly to make social critique. Like the photos it is based on, there was an inhuman beauty to Mauersberger's installation. But Mauersberger never romanticized the poisoned vegetable matter. The very existence of *Poisonous Beauty* is an indictment. It was not a vision of a possible, future ecological catastrophe. It was a reflection of a concrete reality, real dangers, and human costs paid.

The layered meaning of the work won Mauersberger ARTneo's CAN Triennial exhibition prize. The artist and the museum negotiated around each other's schedules for a little more than a year to identify dates for the show. In February 2020, Mauersberger met again with ARTneo curator Christopher Richards. They discussed the work she had been preparing. It was different from what Mauersberger had displayed any-

where else before: a series of abstract prints, layering geometric figures and organic forms. The artist and curator agreed to a show title, *Universal Motions*. An opening date was set for May.

The new coronavirus was a distant concern at the time, but within weeks it would dominate the news: Ohio Governor Mike DeWine would mandate social distancing, issue stay-at-home orders, and order the closure of nonessential businesses. That put gallery schedules on hold until further notice.

During the lockdown, Mauersberger's working space was limited to her small home studio. Weeks went by. Late in April, DeWine announced he would slowly begin reopening nonessential sectors of the economy in May. Nonetheless, it remained doubtful that public gatherings would be allowed to resume normally in the coming months, so ARTneo postponed Mauersberger's exhibit.

Two years after *Poisonous Beauty*, Mauersberger once again found herself making art in the midst of a natural disaster worsened by government inaction. In March and April, she hunkered down with the rest of Ohio, wondering what life after COVID-19 would look like.

"It's daunting to think about how we're going to re-emerge," Mauersberger said.



Detail from *Black Waves*, a piece that will be featured in Christine's show, whenever it takes place.

Despite the setbacks and uncertainties, Mauersberger has continued working toward the exhibit.

"We will do this one way or another," she said.

The show is ambitious in at least two respects. First, it will be Mauersberger's first exhibit in a medium relatively new to her, prints on silkscreen or synthetic Yupo paper. Second, it will be her first time displaying work made in intensive collaboration with another artist, her nephew Evan Graham.

"We feel good about this," Mauersberger said of her collaboration. Despite never having made art in such a close partnership before, she finds herself amazed by how neatly her and Graham's creative sensibilities align. "I don't know where my hand starts and his begins."

Graham, a 2014 graduate of the Cleveland Institute of Art, has also ventured outside his comfort zone for *Universal Motions*. "I hadn't had any other apprenticeships before working with Christine," he said. He had only ever exhibited on his own. And as a solo artist, he works mostly in large-scale sculpture.

After graduation, Graham had kept making and displaying

art when he could, while supporting himself with bartending. In 2019, Mauersberger asked him to assist her with an installation commissioned by the Moxy hotel in Columbus. As a nod to the city's fashion industry, Graham and Mauersberger constructed *Wrapped*, a huge mobile made with strips of denim, leather, zippers, and tulle netting.

That year, Mauersberger also began experimenting with printmaking at Zygote Press. Her past work had consisted chiefly of embroidered textiles, paintings, and installation pieces. After positive feedback from an art dealer, Mauersberger continued her experiments in printing. Impressed with Graham's work on *Wrapped*, she paired the new art form with a new mode of creativity: collaboration. Graham was happy to return.

"We both have a similar view when it comes to making art. We want to make things that are beautiful," Graham said.

Mauersberger acknowledges family pride shapes her feelings about her collaboration. Both she and her nephew reminisce about Graham's first playful explorations of art during his visits to her home. As a child, he would mold with Sculpey clay, and tinker with Illustrator and Photoshop on Mauersberger's computer. But the two do genuinely complement the other's creative process. This is demonstrated in both the studio and in finished products.

Mauersberger says she and Graham converge on similar ideas, and anticipate each other's suggestions. Only rarely does one doubt the other's proposals. Even when they do disagree, one is able to understand what the other is trying to do.

"Sometimes I'll have to say, 'M-hm, go ahead and try it,'" Mauersberger said, affecting a wary voice. But even when she is initially skeptical of Graham's suggestions, they find a way to make the piece work. "It gives me chills when I think about it sometimes."

Unlike *Poisonous Beauty*, the pieces for *Universal Motion* do not address specific world events. As the future exhibit's title suggests, the patterns in Mauersberger's and Graham's images evoke dynamics which operate on all scales of nature—oscillation, expansion, contraction, drifting, coalescing. The prints do not depict stars, cellular structures, ripples, or mountain ranges. Instead, they depict the forms of motion that underly the behavior of stars, cells, ripples, or mountains.

During the coronavirus outbreak, the generalness of *Universal Motions* offered its artists a form of escape. Mauersberger herself described the images as "uplifting and interesting." While not denying the turmoil surrounding them, Graham and Mauersberger turned their attention to the grand structures of nature, and invite us to look, too.

"There's nothing wrong with making art that makes you feel good," Mauersberger said. □

*In compliance with the governor's orders and to slow the spread of the virus that causes COVID-19, ARTneo has postponed *Universal Motion* indefinitely. Exhibit dates will be determined as soon as conditions permit.*

SELL AIN'T A FOUR-LETTER WORD

Part 1: The Artists

by Jo Steigerwald

Don't make any pictures of clipper ships. They don't sell." This apocryphal tidbit of economic advice for artists is attributed to the late Marvin Jones, professor of art and printmaking at Cleveland State University from 1976 to 2005. Never mind the ongoing pushmi-pullyu argument of art and commerce; most artists are makers who sell what they make.

In this issue and the next, *CAN Journal* asks the question, "What sells?", leaving the coyness of art for art's sake behind and examining the economic drivers of art in Northeast Ohio **right now**. We talk to three artists in this issue, and will feature dealers and gallery owners in the fall issue.

56

SERVE YOUR MARKET: JOHN SARGENT III



A New Day Again. One of Sargent's "nice pictures for nice people." 32x48 oil on canvas, 2020. Sold for \$8,000 within a week of arriving at its Florida gallery. "It could be titled path 76,982—it always sells."

"I am my own little corporation. I make nice things for nice people. This might sound sarcastic, but I mean it authentically." John Sargent III paints intensely realistic representations of nature in oils, with a concentration on color and light. Fresh from graduate school in 1990, he had a show at the then-new moCa, and Progressive bought his work for their collection. Then the recession hit, and opportunities for contemporary art evaporated. "I was whining to my father, who looked at me over the edge of his newspaper and said, 'Just paint something people will understand,' which pissed me off, but he was right!"

A gallery in Florida invited him to show his work, with these parameters: use all his talent, but in sizes between 8 by 10 inches and 8 by 14 inches and priced between \$300 and \$500. So with some admitted snarkiness, he created obvious beach

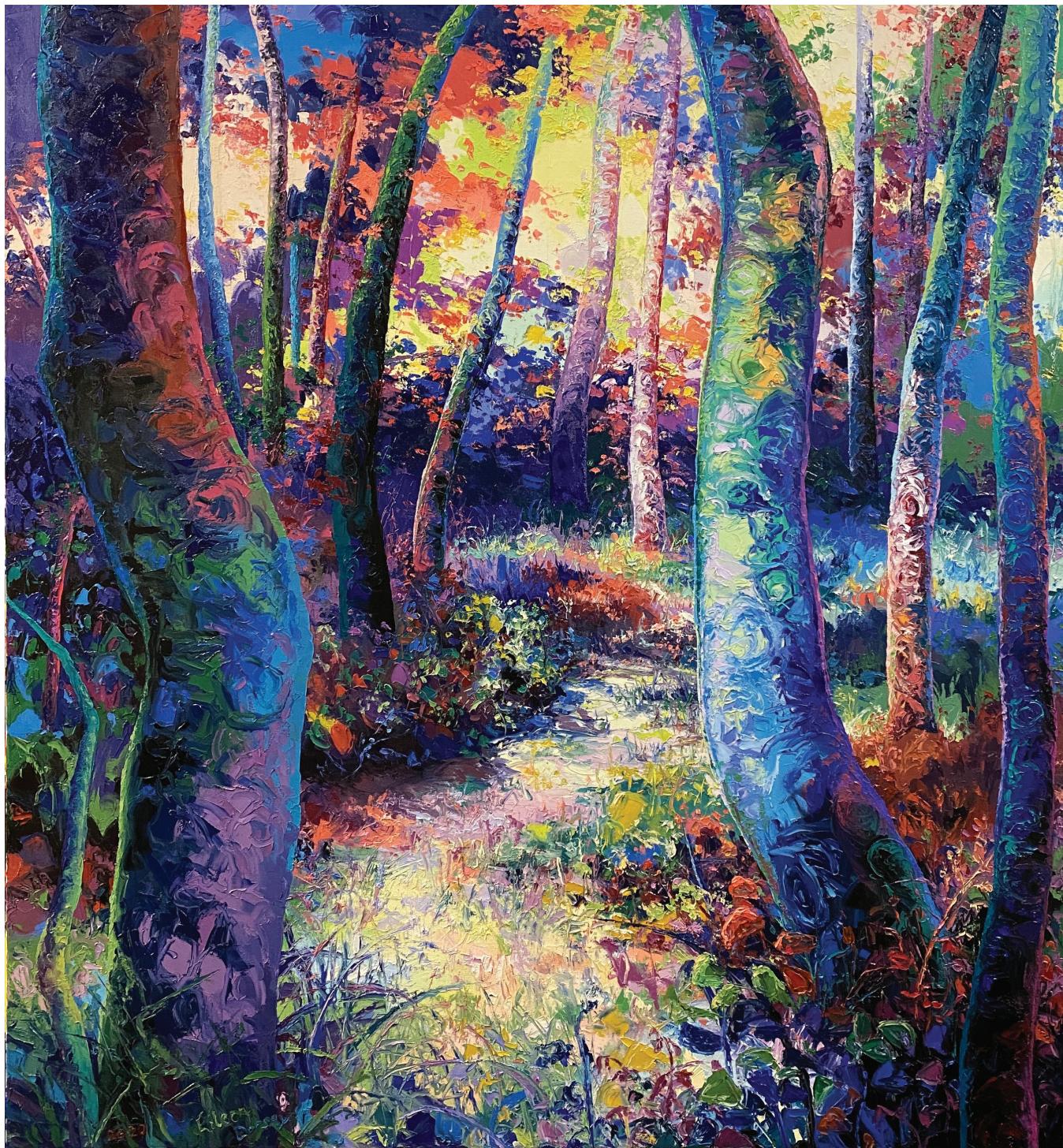


The Hierarchy of Persistence. An "original" John Sargent III painting, 60x48 oil on canvas, 2012. Presented at the OOVAR show and Ohio State Fair in Columbus, The Butler Midyear in Youngstown, The Buffalo Art Studios in Buffalo, and Bonfoey Gallery in Cleveland. It was in New American Painting (Vol. 113), and is the cover art for *The Wanting Life*, by Mark Rader. It also has over 21,000 views on Saatchi Online.

landscapes that met the gallery's specs. And sold twenty within two weeks. "It turned my world upside down, and what I had thought it was to be an artist. My abilities were not in service of me, but in the service of my audience. That's the reality sandwich that is ever-present: your wonderful ideas and talent are in service to the people looking at the work or not."

He now paints landscapes and seascapes containing an association with a memory: a path through the woods, a sandy path to the beach, paintings that connect with the viewer and remind them of a favorite memory or an imagined place. Sargent sells primarily in Boca Grande, Florida, and his challenge is to paint his "greatest hits" painting without falling into mannerist boredom. For every fifty of the "nice paintings for nice people" sold, he sells one of what he calls an original John Sargent painting. And he's just fine with that ratio. "In the end, I'm honoring the people who buy this work; that's how I make a living. You have to listen to what people are responding to."

More of Sargent's work is at johnasargent.com and on Facebook, Twitter, and Tumblr.



Transitioning Light. by Eileen Dorsey. Oil on canvas, 50" x 46"



ABOVE: Anxious Trees, by Eileen Dorsey. Oil on canvas, 24" x 30." RIGHT: Beautiful Girls and Boys in a Peacock Cage, by Augusto Bordelois. Oil on canvas, 48"x72" (Diptych, 48"x36" each), \$8,000. 24 months free interest-financed sale. After deposit and studio direct sale discount, around \$300 a month.

CONNECTION THROUGH WORK: EILEEN DORSEY

"I don't really know what sells. I keep making things and hope they sell eventually." Eileen Dorsey paints landscapes of deep, dreamy color and thick impasto. What sells is complicated; she thinks that good work is that which connects with the viewer, offering stories or places that people then put themselves into.

Dorsey sells most of her work in Cleveland and Ann Arbor, Michigan, and they range from paintings featured in galleries to custom commissions that have included murals for Flannery's Pub on Prospect and East 4th Street in Cleveland. "I am always surprised by people's tastes. I'll have a favorite work and expect it to sell, and it doesn't. But people generally like pleasant-looking things." She works in different shifts of colors, noting that her paintings featuring shades of blue sell more frequently. People also gravitate to her Hogsback Lane series that captured a western ridge of the Cleveland Metroparks in psychedelic colors.

Most of her paintings are 18 by 24 inches to 36 by 48 inches; her favorite size in which to work is about four feet wide—"a lot of my paintings end up over the mantel"—and those priced under \$4,000 are more obtainable for the Cleveland market. During Third Fridays at 78th Street Studios, to appeal to the gallery visitors who range from those with extensive art collections to people just hanging out, she includes smaller items that may appeal to someone experiencing art for the first time. Dorsey recently added a series of three art pillows, bringing her art more intimately into people's homes.

"The best part isn't just selling art. I want to know the people, too. I have a connection to the buyer, because the work is important to both of us. It's like matchmaking. That is my job. It keeps me going and I get to work."

To see more of Dorsey's work, visit eileendorsey.com or find her on Facebook, Instagram, and Twitter.



DIVERSIFY & INNOVATE: AUGUSTO BORDELOIS

"Some artists might have an issue with making concessions to the market. I did that for a while, thinking 'it's my way or the highway—but it gets very hungry on the highway!" Augusto Bordelois is a figurative painter who pushes boundaries of color and symbol. The point of being an artist, he believes, is to make concessions to your audience, and to be aware of your market. His more surreal work, which often features nude figures, sells better on the East and West Coasts than it does in Cleveland. And he knows this.

Research is key. Bordelois spends time at the front end finding galleries that might be interested in his type and price range of art, and then promotes himself to them. He finds that with time, one gallery might become saturated with an artist's work, so he tries to have his work in five to seven galleries, nationwide, instead of forty pieces in one gallery. He estimates spending about four months a year promoting his work. "Cleveland is a great place to live; you can always sell in other places."

Diversification is another strategy. Bordelois offers private lessons and workshops, and accepts mural and portraiture commissions. "Your definition of success may change. Understand you have to make concessions in the creative process to sell the artwork; you cannot entrench yourself in just one thing."

And he's blowing up the way people buy art. "A painting is like a piece of furniture. I am not special; I am a product-creator.

I should be able to sell my product like any other thing!" So Bordelois finances the purchases of his own work, like buying a sofa on credit. He visited a repo shop to find out what it would cost to repo a painting—to the amazement of the repo men—and vowed not to put a person in a contract they couldn't afford. Four years ago, Bordelois and a lawyer created a purchasing contract based on recurring payments over time. It's been successful, appealing to the buyer of an \$8,000 piece, who liked keeping her cash flow liquid, as well as the buyer of a \$600 piece, who could afford a \$35 per month payment.

"I can have a huge audience that I can reach in many ways. Technology and apps allow us to do anything and pay differently. You must change to fit the world's changes."

Bordelois will share his contract with other artists interested in self-financing. Contact him at augusto@augustofineart.com for more information; his work is visible at augustofineart.com.

AND YOU?

Readers who are also artists and makers: what sells in your corner of the Northeastern Ohio art world? Who purchases your art? What trends hold true for you? You can find this story online at CANjournal.org, and share the nitty-gritty of your art market in the comments.

Perhaps you'll tell us that the day of the clipper ship has arrived. ■





AMY CASEY: TO BE CONTINUED

by Douglas Max Utter

The painter Amy Casey lives in a smallish house that might be found (and often is) somewhere in one of her paintings. Like its resident, the house minds its own business on the sidelines, aware of, but mostly uninvolved in, the surrounding bustle of its quasi-gentrified Cleveland neighborhood. Over a period of years her activities have spread through the clapboard structure: first occupying all of the upstairs space and, by now, some of the downstairs too, accompanied by cats, plus her longtime partner, photographer Lou Muenz, and of course a trail of art. During a typical week she works long nights, eight or ten hours at a stretch. The resulting paintings and etchings eventually spread out into galleries and the homes of collectors all over the country. Principally she exhibits at Zg Gallery in Chicago, but also in New York at Foley Gallery, plus venues in San Francisco, Los Angeles, and elsewhere (in Cleveland her beloved studio-away-from-studio, the printmaking collective Zygote Press, most recently mounted a show of Casey's works on paper). All this inexorable spreading, painting and cat-owning has chugged along for the better part of two decades, so the rhythms of Casey's life seem discernible, if not exactly predictable.

But every so often she plans an interruption. She applies for out-of-town artist residencies, the farther-flung the better, and often gets them. Over the past few years there have been sojourns in Homer, Alaska and Hämeenkyrö, Finland. Both were part of exchange programs with arts organizations that partner with Zygote Press, and in both she encountered landscapes and perspectives that impacted her imagery in important ways. She's still painting lots of trees, years later. Late in 2019 Casey was approved by the Helene Wurlitzer Foundation for a twelve-week stay during the first quarter of 2020 in one of its eleven casitas, located on fifteen acres in downtown Taos, New Mexico. She's been holed up there since January 31. Standards for admission to this artists' village (which allot self-contained dwellings to three visual artists, plus others in several disciplines) are high, but expectations of recipients during their stay are more than reasonable. The Foundation's mission "to support the artist and the creative process" is "a gift of time and space." In other words, bring your own supplies and pay for WiFi (if you really want it).

I talked to her on the phone during the third week in April, when all of us had been sheltering in place for more than five weeks. She was due to come back to Cleveland around the end of the month, but said it was unclear whether or not she'd be able to stay on in New Mexico a bit longer, as she hoped. Then there was the question of her upcoming solo show at Canton Museum of Art, slated to open August 22, resulting from the museum's CAN Triennial exhibition prize. We intended to preview that exhibit in this article, but it's hard to be sure about any scheduled public event during the COVID-19 crisis. Casey has been assured that the showing, provisionally titled, *Continued Continuing*, is going to happen right on time, so we went on to talk about the images she plans to include there. I was aware that she often tries to arrange a residency prior to a major show, to finish up existing work and make new things. But normalcy has been put on hold.

"It's been a weird residency," she sighed. "It's hard to concentrate on painting. It's not a big place (Taos has about 6000 permanent residents), and there aren't a lot of COVID-19 cases here—fifteen or sixteen right now—so I've been walking around,

exploring dead ends, seeing what's there. Back in February some us went to Roswell for a day ... But there's not much going on, since all nonessential businesses are closed. And they've cancelled their next residency. Maybe I could stay till mid-May, but it's harder to plan studio work, not knowing for sure when I'm coming home. I'm a little...*dangling* here."

Casey was told by the Canton curator there would be room for up to 26 paintings (which in itself might make a person nervous). Fortunately the title of the exhibit is (purposefully) forgiving, and the notion of *continuing* leaves plenty of room for familiar themes to echo and recur. She sent me jpegs of four works in progress that will probably end up on the walls in Canton's space. While I have no trouble recognizing her skeins of visual thought, and though they are unfinished, they seem to me fraught with new energies and a kind of pictorial authority.

"Usually my paintings are about the beginnings of things unraveling," she told me. "They ask, what is the least you can have and still have a city?"

That's an understatement. Casey has been painting straight-up apocalypses for the better part of twenty years. Her piles of houses and factories, twisted skeins of highways and bridges, some of which date back to within a few years of our most recent collective disaster in 2001, anticipate the empty streets of the spring of 2020. They could be memorials for the present abrupt moment, when we teeter at the verge of an unanticipated, unimaginable, terrifying absence. The contradiction at the core of her work, and at the heart of this new, real first taste of global apocalypse, is that there seem to be no people, even though everything is predicated on their presence. Of course, in Casey's paintings in general there are literally no persons anywhere, only carefully observed, very individual buildings infused with the absent personalities and outmoded functions of a civilization that has evaporated. Only a blank paper sky remains, and, in some (another recent development in Casey's visions), choppy primeval waters, beating against the last husks of our hubris-freighted Anthropocene era.

Since her trips to Finland and Alaska, the domestic, civil, and commercial rustbelt architectural samples that are Casey's stock-in-trade have been mixed (in a DJ-like sense) with infinities derived from a more natural world. Birch forests, lopped off at different heights or leveled down to the mossy forest floor, fill whole panels. At other times, a house (on at least two occasions it's Amy's house) sits aloft on the stump of a young tree, like an anchorite high on a lonely basalt column. At this point it should be said that it's probably impossible to look too hard at an Amy Casey painting. Executed with the obsessive-seeming meticulousness (and OCD-style

over-numerousness) of a seventeenth century Persian miniature, a closer look always reveals another layer of information and further painterly precision. Her buildings aren't just rendered and stacked, like cartoon pancakes. They embrace every manner and use of urban architecture from early to mid-twentieth century rustbelt cities. Her paintings could be studied as historical documents, representing a phase of American industrial and residential curbside structures, since they are also quite literal portraits of real buildings found on the streets of Cleveland and Erie (her original home), and a few other places.

While achieving this remarkable exposition, Casey also is busy playing with the visual vocabulary she generates, and it's the dramatic and compositional thrill of that further phase of her painting which has the most obvious appeal. In *Huddle* (which will be in the Canton show), for instance, she presents a relatively calm island of city buildings, as if a few blocks of Cleveland had been shipped or lofted to a makeshift stand of lopped-off, amputated-looking trees, maybe oaks or maples. There the structures sit, not dumped (as in the painting from 2019 that lends the show its name, *Continued Continuing*) but piled carefully on top of one another singly or in groups on stump platforms. As we see them, from an airborne perspective (angle of view is a further crucial component of Casey's compositions) and at a slight distance, the aging brick buildings look precarious but intact; and the greenish, icy waters that stretch all around to a blank horizon, lap peacefully at the grooved bark on the tree trunks below.

There's a follow-up work, or I believe that's what it is, titled *Kaboom*. *Kaboom* shows this same stack of buildings a moment after an explosion has sent them flying, crashing into each other in mid-air against a billowing backdrop of dark grey smoke. They move diagonally across the panel, shedding bricks and debris as they collide—all carefully, believably detailed by the artist. It's a breathless spectacle. Casey's commitment to her visions and her imaginative rectitude make her paintings oddly convincing; they seem to reach out to involve the viewer, always asking the question "what happened here," and providing only an artificially constructed verisimilitude as answer. If her works sound grim or pessimistic, that isn't quite the way they feel. They embody plenty of emotion, but fear isn't the main subject. They are parables, stories about the richness of vision, songs of a kind sung to the textures and complexity, the fascination of life as we know it, and the stark wonder evoked by a hard look at the vast, horribly beautiful planetary forces that can sweep it all away. ■





Works of Amy Casey. PREVIOUS PAGES: Huddle. ABOVE: Detail, Kapow, Acrylic on panel, 12 X 12 inches.

PRESS “RESUME PLAY”

Galleries, Art Centers, and Artists look forward to the new normal, whatever that may be.

by Michael Gill

In March, when Ohio Governor Mike DeWine had just issued his stay-at-home order to slow the spread of COVID-19, there was a sense that riding out the crisis would be like holding your breath and diving under water before coming up for air again. Galleries would be closed, and artists and patrons would stay home for a couple or three weeks. Then we'd all get back at it.

But reality quickly set in: stay-at-home orders would endure at least until May. “Re-opening” the economy would happen in baby steps. Events the art sector depends on, like opening receptions, benefits, and festivals, will be among the last we can safely resume. The cancellation of those events meant not only that people couldn’t attend them, but also that money would stop flowing. In just one example, Valley Art Center was forced to cancel its flagship white-tent festival, Art by the Falls, which meant a financial loss for the organization as well as the artists it serves. The coming months bring a host of similar cancellations: Parade the Circle; Waterloo Arts Fest; Solstice, and on and on. The Cleveland Museum of Art, as well as smaller organizations like the Morgan Conservatory and BAYarts, not only closed their doors to visitors, but had to cancel classes and refund fees. They laid off staff and took pay cuts, and began to explore online options.

For administrators and advocates, it was easy enough to adopt Zoom and other video conferencing platforms. Arts Cleveland quickly convened weekly video gatherings for both individual artists and organizational leadership, and strategies for advocacy and survival were vigorously discussed. And artists, of course, could work alone in their studios. But showing, selling and teaching about art—the traditional ways of connecting to the public and making money—are much more hands-on, tactile, social activities. The way those parts of the art ecosystem adapt to the pandemic could be transformative. On the one hand, we could come out of the crisis with pent-up demand to see people and have real world experiences. On the other, caution and concern in combination with ramped-up virtual communication skills might make real world interpersonal contact seem less necessary.

THE VIRTUAL REALITY

The world has already seen at least two industries badly damaged by the shift to online platforms, because the way they adopted the internet caused people to think the content is free. The music industry once thrived by selling physical albums, but that source of revenue was erased by streaming services.

Newspapers suffered a similar fate, as content sharing through online platforms created the impression that content was simply “free.” When artists keep in touch by giving away their ideas and images online, do they create the impression that their content is free? And will that erode whatever sense of value their work has established?

Musicians, at least, were able to change their business model, making their money on frequent performances, and on merchandise sales. Then along came COVID-19, which made concerts impossible.

Commercial galleries might be the most vulnerable part of the art ecosystem. Already struggling to pay rent and net any gain from commissions on sales, the weight of the COVID-19 crisis could hit them especially hard.

Galleries already used the internet to reach out to audiences, but the bedrock of their business remained in their physical galleries. With the arrival of the Big Disease, the internet became their only outlet. There’s some irony here: Internet platforms like Saatchi and 1stDibs already have put a dent in business for bricks-and-mortar dealers. After they embrace virtual selling as a COVID-19 survival strategy, will they ever regain their place in real world communities?

The Verne Collection, a Little Italy gallery specializing in contemporary Japanese prints and works on paper, has been in business since 1953. Proprietor Michael Verne had a successful run just before the stay-at-home order, at Art on Paper—a fair in New York City. Remembering the lessons of the 2008 recession, he has kept expenses and inventory down. He’s taking the opportunity to redesign the gallery’s website, and using social media to keep in touch. “We had a pretty good month in April due to the internet, Facebook posts, Instagram posts, and video posts. It [was] certainly not record breaking, but we were able to hold our own. We are not out of the woods yet, but by taking these actions, we will hopefully survive until things improve in the world.”

His website indicates that he’s planning to sell at several upcoming fairs: Art Market San Francisco is slated for August 13 to 16. At CAN’s press time, it had not yet been cancelled. He also plans to sell at The Fine Print Fair in Cleveland, slated for October 1 to 4.

Hilary Gent says HEDGE Gallery, at 78th Street Studios, has made sales even under lockdown, including from new clients. Her website is not set up for e-commerce, so customers reach out by phone or email. She has, however, ramped up her social



Matt Nowak and Shelly Marquardt-Nowak, art collectors and first responders in the COVID-19 crisis.

media presence, including a video series called Art at Home. And her e-newsletter, which used to go out monthly, is now a weekly outreach. HEDGE plans to reopen in June, with Matthew Gallagher's long-postponed exhibit (see Brittany Hudak's story elsewhere in this issue).

Diane Schaffstein, of Bonfoey Gallery, describes the situation as being in "limbo." She says they've had framing and art inquiries since they closed the doors, but aren't able to make sales because they are strictly abiding the order that "non-essential" businesses be closed. "Hopefully clients are understanding of this, and amenable to waiting until our re-opening for purchase and delivery," she says. They've applied, but at press time didn't yet have approval of funds from the SBA.

Less-established galleries face more of a challenge.

In December, Michael Loderstedt and Lori Kella opened PhotoCentric, a commercial gallery on Waterloo, specializing in art related in some way to photography. The stay-at-home order came down just three months after they opened their doors. They've hosted Zoom events every Friday since then, which Loderstedt says have gone fairly well, but with an audience that has gradually tapered off from a peak of about 25 during the first online talk, to a small number of stalwarts who want to keep in touch. "I don't think we're attracting any new audiences," he says, "but the feedback has been strong. Folks are cooped up, bored and interested in maintaining contact with us, it seems."

He says March and April sales were about one-fourth what they were in the previous months.

Loderstedt has big picture concerns, beyond the finances of his own gallery during the shutdown. "Galleries do more than



Lakewood City Schools art teacher Autumn Sabin made masks for multiple friends.

65

sell things: they provide a community for artists, patrons and enthusiasts to meet, exchange ideas and come together. When a collector purchases your work, they're doing more than buying that object: they're gaining access and insight into your creative life. So if they can't meet you, or ask you about your process, the whole aspect of involvement in culture is missing."

He's concerned about giving content away, too. "I'm concerned that the expectation of artists now is to soothe society's anxiety via the internet with a lot of free content. I think we can do that for a minute, but we've always been living on the margins, and for that type of expectation to continue is unreasonable, in my opinion."

THE ELECTRONIC CLASSROOM

There are plenty of questions about the viability and long-term impact of online art classes, too. Teaching online is not a new idea, particularly in academic subjects. But what about learning to throw pottery, make paper, weave, or make prints? Most people don't have the equipment for those things in their homes, which makes online classes in those disciplines difficult, if not impossible. Some of the region's busiest nonprofit organizations—like the Morgan Conservatory, Praxis, and Zygote Press—are homes for communities of artists practicing those studio-dependent disciplines. However, several community art centers are testing the waters of online painting and drawing classes, and classes for kids—at least to keep audiences engaged.

Valley Art Center director Mary Ann Breisch says that organization began responding to the shutdown by offering online classes free of charge, with no requirement to sign up. "We



LEFT: Artist Eric Rippert. CENTER: Artist John Saile. RIGHT: Waterloo Arts Executive Director Amy Callahan.

66

wanted to keep folks engaged while we were building our boat," she says. Breisch says analytics show that people are watching, and feedback indicates that the community is enjoying what they have offered so far. A spring online session was to begin May 4. At press time, she was still wondering, though: "What to charge, to engage a crowd that has been accustomed to getting so much free content? How do we set fees in a way that properly compensates our art instructors while we cover our overhead to live another day?"

Feedback also indicates that a sense of community is part of what both children and adults want from their classes. As BAYarts director Nancy Heaton says, "The pleasure of classes [at a community art center] is the community. We know this is the future, so we are exploring ways to offer online classes as an option to in-person, small group classes. But we don't want to roll it out unless it's done well." She's also cautious about a flood of online offerings all at once, at the same time as web-based classes erase the geography of community-centered audiences.

PRESS "RESUME PLAY"

At some point, galleries and art centers will reopen their doors. As George Gund Foundation program officer Jennifer Coleman predicts, there will likely be a crowded calendar of events in the Fall, due to all that was postponed in the Spring. Holding aside what lasting impact the current dependence on the internet may have, how will that physically go? It is possible that masks will be the only requirement, but it's probably going to be more complicated than that.

Maybe gallery floors will be marked off in grids of six-foot squares, with visitors limited by the number of squares. Perhaps there will be special protocols for moving around the gallery: no reckless hopscotch allowed. Or maybe there will be "viewing stations" marked in front of each work of art, with six appropriate

feet of empty space between them. Viewers might queue up six feet apart at the door, waiting their turn. And when they get to the door, an attendant might take their temperatures. Maybe galleries will issue free tickets with assigned times for admission, and set amounts of time for viewing each work. Then, like in a volleyball game, someone will call "rotate," and everyone will move to a new spot.

It sounds like a game. And if rules like this go into effect, some gaming by artists and people who program galleries is inevitable. But whether they can invent and manage systems that keep people safe is just one piece of the puzzle. Here's another: Will gallery-goers feel safe enough to go? With an economy in recovery mode, will patrons have money to spend on art? Perhaps above all, how should artists interact with the world when going out to interact with people still seems dangerous?

In all the uncertainty, artists themselves are—as usual—great at finding inspiration. It comes not so much from the art industry as from the world itself. While expressing concerns about the way the economy and the digital world will treat artists in the long run, Michael Loderstedt found plenty of bright spots.

"I've been really encouraged by how many [social media] posts I've seen of people starting gardens, maybe for the first time in their lives. A number of folks have asked me about raising chickens, or keeping bees. [I've seen] an uptick in inquiries about a bird they saw, or [about how they noticed that] the air seems cleaner. [In] areas along the Atlantic coast, people have cited more new sea turtle nesting sites this year with less people on the beaches. Folks seem to be dusting off their bicycles, or taking long walks around my neighborhood. I've heard of more acknowledgement for grocery clerks, postal workers, delivery drivers, home health care workers and others who are often underpaid and under-appreciated. And yes, a couple of angelic souls have given PhotoCentric a donation. They will have a special place reserved in heaven." ■



Please join Cleveland Photo Fest
as we Launch the CPF 2020 PHOTOTHON

Saturday Sep 12th, 2020 at Bostwick Design Art Initiative
from Noon-8PM



Bostwick Design Art Initiative
2729 Prospect Ave
Cleveland Ohio

For additional information please visit:
clevelandphotofest.org/events

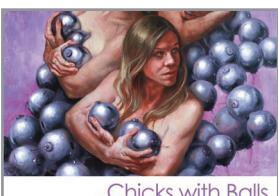
67

Chicks with Balls:

Judy Takács paints unsung female heroes

Zanesville Museum of Art
now thru July 18th

zanesvilleart.org



Chicks with Balls
Judy Takács *keeps* painting unsung female heroes

The SECOND Chicks book now available!
33 new portraits of female courage,
in words and paintings by Judy Takács.
Signed and personalized
8 x 10 hardcover, 76 pages, 55 color images
available at judytakacs.com...\$50 plus shipping



ZANESVILLE
MUSEUM of ART

SUMMER 2020 EVENTS

by Anastasia Pantisios

DIGITAL EXHIBITIONS

ONGOING DIGITAL EXHIBITIONS

Student Art Association Virtual Exhibition (Facebook & Instagram)

C3: Cliffe Creative Connections (YouTube)

2020 Spring Graduating BFA Exhibition (Website & @galleriesocialdistance on Instagram)

YOUNGSTOWN STATE UNIVERSITY MCDONOUGH MUSEUM OF ART

THROUGH MAY 22

Self-Portrait: Artists Respond to COVID-19

Digital exhibition

URSULINE COLLEGE WASMER GALLERY

THROUGH MAY 24

Elias Sime: Tightrope

AKRON ART MUSEUM

THROUGH MAY 29

Baptized in the Fires of the Cuyahoga River; Something Incredibly Personal: This Is When the Ice Sheet Ended

Online exhibition

SPACES GALLERY

THROUGH AUGUST 9

The Kids Are Alright

Objects to Be Destroyed

AKRON ART MUSEUM

THROUGH SEPTEMBER

Temporary Spaces of Joy and Freedom

MOCA CLEVELAND

THROUGH SEPTEMBER 6

Margaret Kilgallen: that's where the beauty is

MOCA CLEVELAND

DATE UNDECIDED: SUMMER 2020

Out of the Shadows: New Paintings by Eileen Dorsey

Due to COVID-19, dates are yet to be determined and cancellations are possible.

CAIN PARK FEINBERG GALLERY

68

JUNE

10 Microfolding & Corrugation with visiting artist Cynthia Eid
Through June 12
FLUX METAL ARTS

12 Christine Ries: Colorsapes
Through July 3
BAYARTS

12 The Shape of Sculpture, Recent Cranbrook Graduates
Through August 7
THE SCULPTURE CENTER GALLERIES

12 Walkabout Tremont
6-10 pm
TREMONT

12 Universal Approximator
Through August 7
SPACES GALLERY

18 Ryan Charles Ramer, Sonata #5 Project: Gordon Square Classical Concerts and Context Fine Art
Encore performance June 19
78TH STREET STUDIOS

20 Family Open Studio
1-3 pm
ART HOUSE

25 Community Culture Night with Michelangelo Lovelace
7-8:30 pm
ART HOUSE

26 No(where): Works of Rachael Banks, Nathan Pearce, and Jake Reinhart. Curator Matthew Rowe
Opening Reception 6-8 pm
ZYGOTE PRESS

27 Family Clay Day
10 am-noon
ART HOUSE

28 Ryan Charles Ramer, Sonata #5 Project: Gordon Square Classical Concerts and Context Fine Art
ST. STEPHEN ROMAN CATHOLIC CHURCH

JULY

TENTATIVELY BEGINNING IN JULY:
Intergenerational Art Classes
Paint & Sip/Open Mic Nights
EDWARD E. PARKER CREATIVE ARTS COMPLEX

10 2020 Cleveland Institute of Art Alumni Exhibition
Through August 14
CLEVELAND INSTITUTE OF ART REINBERGER GALLERY

10 Walkabout Tremont
6-10 pm
TREMONT

18 Family Open Studio
1-3 pm
ART HOUSE

24 Enameling: the Decorative Surface with visiting artist Barbara Minor
Through July 26
FLUX METAL ARTS

25 The Art Hut Cook-Out
1-4 pm
ART HOUSE

Due to the COVID-19 crisis, most art events planned for summer 2020 have been cancelled outright. The listings here are scheduled tentatively, as announced by each presenting organization. Depending on the course of the disease and trends in rates of infection, events may be added, cancelled, or postponed. Check the CAN Weekly e-newsletter for the most up-to-date information. To subscribe to the free CAN Weekly, visit CANjournal.org and look for the "Join Our Email List" button on the right side of your screen.

7 Chasing and Repoussé: Great Techniques for Form and Texture with visiting artist Nancy Megan Corwin
Through August 9
FLUX METAL ARTS

14 Walkabout Tremont
6-10 pm
TREMONT

15 Family Open Studio
1-3 pm
ART HOUSE

20 Community Culture Night with Luigi Bob Drake & Christopher Auerbach-Brown
7-8:30 pm
ART HOUSE

22 Family Clay Day
10am-noon
ART HOUSE

23 Lakeland Employee Show
Artist Reception 11:30 am-1:30 pm September 9
Through September 10
THE GALLERY AT LAKELAND

28 Patricia Bellan-Gillen: Enigmatic Reflections, Department of Art Faculty Exhibition
Through October 24
YOUNGSTOWN STATE UNIVERSITY MCDONOUGH MUSEUM OF ART

28 CAN Journal Fall 2020 Launch and Networking Party
(watch the CAN Weekly e-newsletter for confirmation)
6-8 pm
EDWARD E. PARKER MUSEUM OF ART

24 Reunion: The Cleveland Institute of Art: Class of 1980, curated by Mary Urbas
Artist reception 5-8 pm October 17
Through November 6
THE GALLERY AT LAKELAND

2 Amber Kempthorn Knight Foundation Grant Benefit & Exhibition
Through October 17
BONFOEY GALLERY

15 NewNow2020 biennial juried exhibition
Through November 19
ARTISTS ARCHIVES OF THE WESTERN RESERVE

30 FOCUS: Christopher Pekoc, Abe Frajndlich, Donald Black, Laura Bidwell, Amber Ford Photography
Through November 28
BONFOEY GALLERY

AUGUST

69

SEPTEMBER

OCTOBER

MEMBERS OF THE COLLECTIVE ARTS NETWORK

GALLERIES AND ORGANIZATIONS

216 gallery

401 Euclid Avenue, Suite 144
Cleveland, Ohio 44114
216gallery.com
773.590.6589

Abattoir Gallery

Hildebrandt Building
3619 Walton Avenue
Cleveland, Ohio 44109
abattoirgallery.com

acerbic

Twitter:
@ablackpoet03
@donaldblackjr
Instagram:
@ali_write
@dblackoriginals
@ggonzalez821

Akron Art Museum

One South High Street
Akron, Ohio 44308
akronartmuseum.org
330.376.9185

Alberti Art Tile

3619 Walton Avenue
Cleveland, Ohio 44113
AlbertiArtTile.com
216.322.1097

Allen Memorial Art Museum

Oberlin College
87 North Main Street
Oberlin, Ohio 44074
oberlin.edu/amam
440.775.8665

Art at the School House

2026 Murray Hill, Suite 108
Cleveland, Ohio 44106
artattheschoolhouse.com

Art Books Cleveland

c/o The Morgan Conservatory
1754 East 47th Street
Cleveland, Ohio 44103
artbooksCLEVELAND@gmail.com
216.361.9255

Arts Cleveland

1900 Superior Avenue,
Suite 130
Cleveland, Ohio 44114
216.575.0331
artsCLEVELAND.org

Art Gallery at Beachwood Community Center

25325 Fairmount Blvd
Beachwood, Ohio 44122

The Art Gallery Willoughby

38721 Mentor Avenue, Suite 1
Willoughby, Ohio 44094
artgallerywilloughbyoh.com
440.946.8001

Art House

3119 Denison Avenue
Cleveland, Ohio 44109
arthouseinc.org
216.398.8556

ArtiCle/Art In Cleveland

15316 Waterloo Road
Cleveland, Ohio 44110
articleveland.com
440.655.6954

Artists Archives of the Western Reserve

1834 East 123rd Street
Cleveland, Ohio 44106-1910
artistsarchives.org
216.721.9020

Artists of the ArtCraft Building

2530-2570 Superior Avenue
Cleveland, Ohio 44114
facebook.com/
artistsoftheartcraft
#artistsoftheartcraft

Artists of the Rubber City

The Box Gallery
140 East Market Street
Akron, Ohio 44308

ARTneo

1305 West 80th Street,
Suite 016
Cleveland, Ohio 44102
artneo.org
216.227.9507

the artseen

5591 Liberty Avenue
Vermilion, Ohio 44089
theartseeengallery.com
theartseeengallery@gmail.com
440.963.0611

Art Source

23600 Mercantile Road, Suite A
Beachwood, Ohio 44122
216.464.0898

ATNSC: Center for Healing & Creative Leadership/ Ahksótha Gallery

11808 Cromwell Avenue
Cleveland, Ohio 44120
atnscc.org
216.712.0922

BAYarts

28795 Lake Road
Bay Village, Ohio 44140
bayarts.net
440.871.6543

Bonfoey Gallery

1710 Euclid Avenue
Cleveland, Ohio 44114
bonfoey.com
216.621.0178

Bostwick Design Art Initiative

2731 Prospect Ave
Cleveland, Ohio 44115
cainpark.com
216.371.3000

Canton Museum of Art

1001 Market Avenue North
Canton, Ohio 44702
cantonart.org
330.453.7666

Carrington Arts

231 West Water Street
Sandusky, Ohio 44870
carringtonartsgallery.com
marsha@
marshagraycarrington.com

Cleveland Arts Prize

PO Box 21126
Cleveland, Ohio 44121
clevelandartsprize.org

Cleveland Convention Gallery

1 St. Clair Avenue NE
Cleveland, Ohio 44114
clevelandconventions.com
216.920.1437

Cleveland Institute of Art

11610 Euclid Avenue
Cleveland, Ohio 44106
cia.edu
800.223.4700

Cleveland Museum of Art

11150 East Boulevard
Cleveland, Ohio 44106
clevelandart.org
216.421.7350

Cleveland Print Room

2550 Superior Avenue
Cleveland, Ohio 44114
clevelandprintroom.com
216.401.5981

Cleveland Scribe Tribe

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@sanoizm
@DayzWhun
@mistersoul216
#ClevelandScribeTribe
#InspireYourCity

The Cleveland State University Art Gallery

1307 Euclid Avenue
Cleveland, Ohio 44115
csuohio.edu/artgallery
216.687.2103

Climb Cleveland Gallery

2190 Professor Avenue
Cleveland, Ohio 44113
climb-cleveland.com

La Cosecha Galeria

5404 Storer Avenue
Cleveland, Ohio 44102
lacosechagaleria.com
lacosechagaleria@aol.com
216.385.9545

Cuyahoga Valley Art Center

2131 Front Street
Cuyahoga Falls, Ohio 44221
cvart.org
330.928.8092

Dawn Tekler Studio

1305 West 80th Street,
Suite 113
Cleveland, Ohio 44102
dawntekler.com
216.906.2501

District Gallery

20076 Walker Road
Shaker Heights, Ohio 44122
@districtgalleryart
district-gallery.com
216.218.9307

Donna Marchetti Design

donnaMarchettidesign.com

Edward E. Parker Creative Arts Complex/ Snickerfritz Cultural Workshop for the Arts

13240 Euclid Avenue
East Cleveland, Ohio 44112
eepmoa.com

Eileen Dorsey Studio

1305 West 80th Street
Cleveland, Ohio 44102
eileendorsey.com

Elevate Gallery

3675 East 65th Street
Cleveland, Ohio 44105
facebook.com/elevategallery
elevategallery@gmail.com

Fawick Gallery

Baldwin Wallace University
95 East Bagley Road
Berea, Ohio 44017
bw.edu

The Florence O'Donnell Wasmer Gallery

Ursuline College
2550 Lander Road
Pepper Pike, Ohio 44124
ursuline.edu
440.646.8121

Flux Metal Arts

8827 Mentor Avenue, Suite A
Mentor, Ohio 44060
fluxmetalarts.com
440.205.1770

Foothill Galleries of the Photo Succession

2450 Fairmount Boulevard,
Suite M291
Cleveland Heights, Ohio 44106
foothillgalleries.com
216.287.3064

Framed Gallery

15813 Waterloo Road
Cleveland, Ohio 44110
framedgallery.net
216.282.7079

Glass Bubble Project

2421 Bridge Avenue
Cleveland, Ohio 44113
glassbubbleproject.com
216.696.7043

Gordon Square Arts District

1305 West 80th Street,
Suite 114
Cleveland, Ohio 44102
gordonsquare.org
216.930.4566

Graffiti Heart

graffitiheart.org
440.781.4515

Gray Haus Studios

Bay Village, Ohio 44140
christy@grayhausstudios.com
grayhausstudios.com
216.393.7533

Harris•Stanton Gallery

2301 West Market Street
Akron, Ohio 44313
harrisstantongallery.com
330.867.7600

Hartshorn Studios

2342 Professor Avenue
Tremont Arts District,
Ohio 44113
hartshornstudios.com
216.403.2734

HEDGE Gallery

1300 West 78th Street,
Suite 200
Cleveland, Ohio 44102
hedgeartgallery.com
Facebook: HEDGE Gallery
216.650.4201

Heights Arts Gallery

2175 Lee Road
Cleveland Heights, Ohio 44118
heightsarts.org
216.371.3457

Howson/Streeter Galleries at Judson Park

1801 Chestnut Hills Drive
Cleveland Heights, Ohio 44106
judsonsmartliving.org
216.791.2885

ICA Art Conservation

2915 Detroit Avenue
Cleveland, Ohio 44113
216.658.8700
ica-artconservation.org

Images Gallery

14406 Detroit Avenue
Lakewood, Ohio 44107
mellinophotography.com
216.406.1271

Kalman & Pabst Photo Group

3907 Perkins Avenue
Cleveland, Ohio 44114
kpphoto.com
216.426.9090

Kenneth Paul Lesko Gallery

1305 West 80th Street
Cleveland, Ohio 44102
kennethpaullesko.com
216.631.6719

Kent State University School of Art Collectors and Galleries Center for the Visual Arts

325 Terrace Drive
Kent, Ohio 44242
galleries.kent.edu
330.672.1369

Kings & Queens of Art/ The Art Palace

11017 Ashbury Road
Cleveland, Ohio 44106
kingsqueensofart@gmail.com
216.339.0571

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| LAND studio 1939 West 25th Street, Ste 200 Cleveland, Ohio 44113 land-studio.org 216.621.5413 | Orange Art Center 31500 Chagrin Boulevard Pepper Pike, Ohio 44124 orangeartcenter.org artcenter@orangecsd.org 216.831.5130 | Stella's Art Gallery 8500 Station Street Mentor, Ohio 44060 stellasartgallery.com 216.401.6965 | Wolfs 13010 Larchmere Boulevard Cleveland, Ohio 44120 wolfsgallery.com 216.721.6945 | Michael Maguire MP Marion |
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| Loren Naji Studio Gallery 2138 West 25th Street Cleveland, Ohio 44113 lorennaji.com 216.621.6644 | The Print Club of Cleveland 11150 East Boulevard Cleveland, Ohio 44106 printclubcleveland.org 216.707.2579 | Survival Kit 1305 West 80th, Suite 303 Cleveland, Ohio 44102 survivalkitgallery.com 216.533.4885 | Youngstown State University McDonough Museum of Art 525 Wick Avenue Youngstown, Ohio 44502 ysu.edu/mcdonough-museum 330.941.1400 | Heather McClellan Melissa McClelland Marcello Mellino mellinophotography.com |
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| Maria Neil Art Project marianeilartproject.com 216.481.7722 | The Salon 2291 Demington Road Cleveland Heights, Ohio 44118 330.289.1837 | Tri-C Gallery 4250 Richmond Road Highland Hills, Ohio tri-c.edu 440.987.2473 | Tricia Kaman Studio/Gallery 2026 Murray Hill, #202 Cleveland, Ohio 44106 triciakaman.com 216.559.6478 | Sam Roth samrothart.com |
| Massillon Museum 121 Lincoln Way East Massillon, Ohio 44646 massillonmuseum.org 330.833.4061 | Screw Factory Artists 13000 Athens Avenue Lakewood, Ohio 44107 screwfactoryartists.com 216.521.0088 (studio rentals) | The Sculpture Center 1834 East 123 Street Cleveland, Ohio 44106 sculpturecenter.org 216.229.6527 | Valley Art Center 155 Bell Street Chagrin Falls, Ohio 44022 valleyartcenter.org 440.247.7507 | Tom Schorgl Steven J. Simmons stevenjsimmons.com |
| Metal Yellow Art Gallery 14423 Detroit Road Lakewood, Ohio 44107 216.374.3787 | Shaheen Gallery 740 W Superior Avenue Cleveland, Ohio 44113 shaheengallery.com 216.830.8888 | Shaker Community Gallery 3445 Warrensville Center Road Shaker Heights, Ohio 44122 216.926.8842 | The Verne Collection 2207 Murray Hill Road, Cleveland, Ohio 44106 216.231.8866 vernegallery.com | Kathy Skerritt Jean Sommer Steven Standley Galleries |
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| Nicholson B. White Gallery St. Paul's Episcopal Church 2747 Fairmount Boulevard Cleveland Heights, Ohio 44106 216.932.5815 | William Busta Gazette williambustagallery.com | Terry Klausman Mona Kolesar Suzan Kraus suzart.blogspot.com | Richard Vaux Sandra Vaux Emily Vigil Lawrence Waldman Guerin Wolf guerinwolf.com | Dr. Marie A. Simon and John Michael Zayac theznotes.com |

THANK YOU THANK YOU THANK YOU THANK YOU

CAN depends on a broad base of support to continue providing this collaborative voice for Northeast Ohio artists, galleries, museums, schools, and related organizations. In 2016 we launched CAN Blog, an online source of critical reviews and news reporting, with support from the Ohio Arts Council; began a partnership with the Cleveland Foundation to cover the Creative Fusion International Artist Residency Program; and continued to build upon our commitment to serve as a voice for Northeast Ohio galleries, with feature coverage, artist profiles, and art news.

WE ARE PROFOUNDLY GRATEFUL TO THE VISIONARY PEOPLE AND ORGANIZATIONS WHO HAVE CONTRIBUTED TO THIS EFFORT.

\$75,000+

The Cleveland Foundation

\$20,000+

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The George Gund Foundation
The Char and Chuck Fowler Family Foundation

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Liz Maugans & John Bando
Paul Pesses
Nina Petterson
Platform Beers
Michael Ruffing
Richard Skerl
William St. John
Nancy Schwartz Katz
Arthur Stupay
Robert Taylor
Trudy Weisenberger
John Zayac & Dr. Marie Simon
Denise Ziganti & John Scavnicky

UP TO \$100

Sharon Aunchman
Ruth Bercaw
Wendy Bongiorno
Kristen Cliffel
Donna Coleman & Jeffrey Mumford
Donna Collins
Vincent D'Abate
Chad Debordeau
Maggie Denk-Leigh
Dian Disantis
Patty Flauto
Howard Freedman
Mary Cali Gannon
Colleen George
Mary Hamilton
Don Harvey & Susan Murray
Bob Herbst
Jim Heusinger
George Hudak
Nancy Kermode

Tashana Kingston

Linda Kiousis
Evan Langhorst

K.A. Letts
Bill Lipscomb
Laura Martin
Mark Mistur
Ann Moneypenny
Melissa Mary O'Grady

Margaret Parr
Annie Peters
Gloria Plevin
Robert Roscoe
Lisa Schonberg
Adam Sheldon
Justin Simms
Joan Spence
Jean Sommer
Denise Stewart
Marsha Sweet
Katherine Stokes-Shafer
Joan Ticconi
Susan Trilling
Gwen Waight
Jenifer Warren
Katherine Widness

* *In-kind*

We make every effort to keep this list as up-to-date and accurate as possible. We apologize for any omissions.

You can help us grow by making a tax-deductible donation to CAN at any time. Mail your check to Collective Arts Network, PO Box 771748, Lakewood, OH 44107.

AAM AT HOME

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AKRON ART MUSEUM.

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SOCIAL PLATFORMS FOR:

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